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# **Authorship, Creativity and Personalisation in US Television Drama**

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## **DECLARATION OF INCLUSION OF PUBLISHED WORK**

I declare that this thesis is my own work and that it has not been submitted for a degree at another university. Part of chapter three of this thesis, 'Jerry Bruckheimer', will be published by the author as 'Making the Commercial Personal: The Authorial Value of Jerry Bruckheimer Television' in *Continuum: Journal of Medium and Cultural Studies* (October 2010) before the PhD examination.

## **ABSTRACT**

This thesis examines the impact of writers, producers and directors on programming and production in several periods of US television drama history. I address the role authorship plays in shaping US television drama aesthetics and how creativity functions within its production cultures. I also address the personalisation of programmes through media and textual visibility and the place of authorship within the commercial and industrial contexts of US network television. My methodology involves textual analysis of a large viewing sample of programmes and a combination of archival research into original production documentation and analysis of US TV coverage in newspapers, magazines and trade journals. The thesis is divided into four case studies, each looking at the spaces for authorship, creativity and personalisation in key historical moments of US TV drama production and programming: early 1950s anthology writers, producers and directors (e.g. Paddy Chayefsky, Fred Coe, Delbert Mann); anthology producer-hosts of the late 1950s (e.g. Rod Serling, Alfred Hitchcock); executive producers of the 1980s-2000s (e.g. Steven Bochco, Jerry Bruckheimer); and guest writers and secondary producers in the 1980s-2000s (e.g. David Mamet, David Chase). The thesis aims to debunk the critical notion that authorship is present only in boutique quality television or that authorship is purely an invention of branding strategies and suggests new formulations of US TV authorship specific to historical production contexts. The thesis extends the author paradigm to include multiple authorship and a range of production roles and also revises several historiographical assumptions about authorship, programming and production.

The thesis offers a model of authorship studies in television studies which frees authorship from quality prescription. It addresses the issue of industrial collaboration and incorporates it into our understanding of TV authorship. I relocate authorship studies from cultural mythology to aesthetics and production analysis, and provide more medium and industrial specificity.

## **ABBREVIATIONS**

ABC	American Broadcasting Company
AMC	American Movie Classics
BBC	British Broadcasting Corporation
BFI	British Film Institute
CBS	Columbia Broadcasting System
FCC	Federal Communications Commission
FTP	Federal Theater Project
FX	Fox Extended
HBO	Home Box Office
HUAC	House on Un-American Activities Committee
NBC	National Broadcasting Company
PBS	Public Broadcasting Service
tx	Transmission Date
WCFTR	Wisconsin Center for Film and Theater Research

## INTRODUCTION

‘What an enormous and encyclopaedic brain/I call upon the author to explain’<sup>1</sup>

(‘We Call Upon the Author’, Nick Cave and The Bad Seeds)

‘The concept of authorship provides a necessary dimension without which the picture cannot be complete’<sup>2</sup>

(Geoffrey Nowell-Smith)

The excessive celebration of authorship in the arts is referred to in the lyrics of the song ‘We Call upon the Author’ [written by Nick Cave]. Cave’s words lay out the quasi-religious fetishisation of authors as geniuses in many Western cultures and their recuperative function to reconcile contradictions in art and society. The adulation described in the song succinctly captures how the orthodoxy of authorship is one that usually requires praise or worship of the artist hence ‘the author’ referring both to God and novelists. An example relevant to this study is how the cultivation of an auteur theory in cinema studies was often synonymous with celebratory evaluations of Hollywood directors<sup>3</sup>. The reference to the call for the author ‘to explain’ articulates an anxiety about author interpretations of the arts being reductive and impoverishing the multiplicity and complexity of culture. Cave echoes the post-structuralist attacks on authorship readings of literature as limiting the available

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<sup>1</sup> Nick Cave and The Bad Seeds, ‘We Call Upon the Author’ from the album *Dig Lazarus Dig*, Mute Records, 2008.

<sup>2</sup> Geoffrey Nowell-Smith, ‘Introduction’ in Geoffrey Nowell-Smith, *Luchino Visconti* (London: Secker & Warburg, 1973), p. 9.

<sup>3</sup> Examples of this include Jacques Rivette, ‘The Genius of Howard Hawks’ in Jim Hiller (ed.), *Cahiers du Cinéma Volume 1: The 1950s-Neo-Realism, Hollywood, New Wave* (London: Routledge, 1985), pp. 126-132 and Fereydoun Hoveyda, ‘Nicholas Ray’s Reply: *Party Girl*’ in Jim Hiller (ed.), *Cahiers du Cinéma Volume 1: The 1950s-Neo-Realism, Hollywood, New Wave* (London: Routledge, 1985), pp. 122-132.

discourses of the text and a function of the esteemed position of authorship in our culture<sup>4</sup>. Fear that authorship promotes value judgement and restrictive interpretations in the study of art dominates suspicions of its use in contemporary media criticism. In arts and media scholarship, authorship studies have been castigated for an ahistorical and apolitical extraction of artists from the media, industries, cultures and societies they work in, emphasising instead personality (biography, persona) and taste arguments (evaluations of artistic and cultural value)<sup>5</sup>. In television studies, this critique usually applies to the negation or misrepresentation of production context, industrial background, political economies and socio-cultural surroundings found in scholarly discourses which seek to claim or discern authorship<sup>6</sup>. It is the intention of this thesis to de-glamorise the study of authorship as it applies to US television drama; it is neither reverential nor a personality cult at the expense of rigorous medium and industry contexts.

Focusing on the concept of authorship doesn't necessarily need to privilege personality over context nor contract the myriad issues that make up television. Geoffrey Nowell-Smith's deceptively simple statement on film studies argues that authorship should not be an ideology for the critic but part of their faculties for studying the medium alongside and interacting with other key discourses. He points to a measured use of authorship that does not seek to construct cultural legitimacy or narrow the field of media studies to select individuals but widens our understanding of a medium or industry. Though discussing cinema, Nowell-Smith here spells out my approach to authorship in US TV drama. In this

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<sup>4</sup> The key texts in this regard are Michel Foucault, 'What is an Author?' in John Caughie (ed.), *Theories of Authorship: A Reader* (London: Routledge, 1981), pp. 282-291 and Roland Barthes, 'The Death of the Author' in John Caughie (ed.), *Theories of Authorship: A Reader* (London: Routledge, 1981), pp. 208-214.

<sup>5</sup> Edward Buscombe, 'Ideas of Authorship' in John Caughie (ed.), *Theories of Authorship: A Reader* (London: Routledge, 1981), pp. 22-23 and Stephen Heath, 'Comment on "Ideas of Authorship"' in John Caughie (ed.), *Theories of Authorship* (London: Routledge, 1981), pp. 214-220.

<sup>6</sup> John Fiske and John Hartley, *Reading Television* (London: Methuen, 2003) and John Thornton Caldwell, *Televisuality: Style, Crisis and Authority in American Television* (New Jersey: Rutgers University Press, 1995), pp. 105-110.

thesis, authorship compounds, complicates and ‘completes...the picture’<sup>7</sup> in such diverse areas as: aesthetics, production, reception, genre, form, address, commerce, and business structure. It can therefore be used to extend our critical conceptualisations of US TV drama rather than shrink the scope of enquiry. The thesis deals directly with how artists interact with television style, form and address, such as television-specific aesthetics (live television, camera style), narration (anthology drama, serials) and genres (police drama, science-fiction). I attempt to reinsert authorship into industrially-specific contexts (e.g. changes in TV production environments) rather than encounter it monolithically or romantically. I also advocate historical precision in studying authorship in US TV drama. This project locates television artists in vivid historical-industrial contexts and outlines trends and patterns in TV production throughout the last 60 years. In short, it is a work that sees authorship in medium-specific terms, roots it in historical context and industrial specificity, and locates it within a production and programming ecology.

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In this thesis on US television drama, I have categorised authorship as an individual artist significantly structuring the aesthetics of a programme or group of programmes through an identifiably personal style and notable interventions into the production of those television programmes. Authorship is identified with the roles of writer, director and producer in the context of this thesis. However, I add to this triumvirate with variations on these roles peculiar to production in periods of US TV, such as the producer-host of late 1950s anthology drama or guest writer of episodes in contemporary serial drama. Creativity refers to distinction from or innovation with industrial norms identifiable within programming and

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<sup>7</sup> Nowell-Smith, ‘Introduction’, p. 9.



production (e.g. genre conventions, production roles) that can be traced back to individual artists. Thus creativity places authorship within key aesthetic, commercial, cultural, institutional and historical contexts and judges the individuality of artists' expression against them. It also shows how authorship engages with and negotiates external pressures acting upon text and production, in particular the influence of commercial agencies (e.g. networks, sponsors). Personalisation describes how particular programmes or production cultures bear the imprint of an artist even (or especially) when they have had no involvement in either. This opens up the study of TV authorship to include programming that has been customised to look like the work of a particular artist without their known intervention. It suggests how the significance of authorship in US TV drama extends to the impact a visible author persona can have on a programme and its production.

The thesis is primarily a study of the impact of a range of artists and authorial roles in US TV drama on programme aesthetics and production cultures. I argue that artists have had spaces in programme production to significantly influence aesthetics within specific industrial contexts across the history of US TV drama. Authorial roles range from conventional interventions into TV texts such as episode writing and directing (Chapters 1 and 4) to alternative platforms for shaping programming which are historically-specific and industrially rooted such as the producer-host (Chapter 2) or corporate producer (Chapter 3). A significant number of programmes from the history of US TV network drama are distinguished by the stylistic template, conceptual coherence and point-of-view provided by individual artists. Further distinction in programming is available through artists' revisions of and variations on commercial television's conventions and discourses, for instance, producers reinventing genre formulas. Many programmes are designed to look as if they have been written or directed by a particular artist, even though that artist may not be directly responsible, had left the programme in question, or played a diminished production role at the

time. In this sense, many programmes bear the legacy or imprint of artists who have worked on a programme but are now creatively absent. In these distinct but intertwining ways, the individual artist is significant in US TV drama text and production.

However, I do not deny that authorship is also a cultural or media mythology in television and other arts and media. The biographies and personas of artists in TV are culturally circulated in media, public and scholarly discourse (often controlled by the artist themselves in interviews), framing programmes within an ideology of authorship. Author conceptualisations also exist in force over television histories in specific industrial moments or forms. This will be explored in more detail in the Literature Review and individual chapters. Constructions of authorship have also been one of the primary branding strategies for US TV drama throughout its history. John Thornton Caldwell's account in *Televisuality*<sup>8</sup> (in the mid-1990s) of how interstitial material, publicity and programmer discourse manufactured the illusion of authorship to distinguish certain programmes from network TV flow has prompted a re-consideration of US TV drama authorship. Therefore, this thesis takes account of the links between authorship, programme marketing and media visibility.

I challenge the assumption that authorship, creativity and personalisation in US television drama applies only to high cultural television texts e.g. art or quality television. This assumption derives from the uses of authorship in US TV drama by such interested parties as programme-makers, journalists, publicists, channel executives, and scholars to construct cultural legitimacy in television. To take an example from US television, the supposed creative freedom of creator-producers at subscription cable channel HBO is synonymous with the international reputation the network has for producing the most culturally, socially and aesthetically significant programming of the past decade e.g. *The Wire* (HBO, 2002-2008), *The Sopranos* (HBO, 1999-2007). Discourses of authorship form

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<sup>8</sup> Caldwell, *Televisuality*, pp. 105-110.

around certain prestige periods and modes of television which restrict authorship to boutique forms of drama. I contend that authorship in US TV drama traverses a cultural gamut of programming, incorporating both the high-end (e.g. prestige anthology drama) and popular genre television (e.g. genre series with episodic formulas). Authorship does not depend on the cultural status of television programmes, networks or forms. This conflation of authorship with quality has a long history in media and art criticism. As will be demonstrated in the literature review, when authorship is highlighted in cultural discourses about art or media (e.g. amongst academics or in publicity), it often carries with it arguments about the legitimacy and value of the object. Within this study of US TV drama, I stress the interconnection of authorship, creativity and personalisation with the characteristics of popular formats (e.g. commercial form, popular address, genre formula) so that the context of mass-entertainment is still visible and the programme is not elevated to the status of art in the process.

The authorship identifiable within US TV drama is multiple, both in terms of the number of production roles it encompasses and the plurality of artists working on a single programme. Distinct and shaping contributions to programmes coming from an artist with an integral style are apparent in roles throughout the production hierarchy; from management roles such as creators and executive producers to secondary production responsibilities such as episode director or writer. Each role denotes a different form of contribution. But rather than compete for dominance, different artists' voices meet and interact with each other within the text. If collaboration is evident within US drama production structures, what is the value in referring to this as authorship? Dramatists have discrete characteristics of style, viewpoint and themes that can be identified as coherent concepts within programmes. These distinct expressions from a multitude of authors combine and clash, being re-shaped and distorted by other agencies, but they are still contributions of distinction that are peculiar to the individual.

Incorporating collaboration into the critical paradigms of authorship has traditionally been a struggle. Journalistic and scholarly accounts of authorship in collaborative media such as film and television have tended to over-privilege one creative role over all others. For instance, television has typically been depicted it as a writer's medium and cinema a director's art. The larger problem is one of definition. Media artists are frequently depicted by commentators such as journalists, publicity agents, and scholars as in complete control of the production and meaning of a text so that there is no recognition of collaborators shaping the programme<sup>9</sup>. This will be explored further in the Literature Review.

I have unearthed evidence of spaces for authorship in the production contexts and industrial backgrounds of US TV drama in several historical periods. My research has revealed the prominence of shaping creative roles within production ecologies. This approach is historically specific by contextualising authorship within distinct periods and moments in US TV history. By locating authorship in TV production cultures and industrial specificities, it also aids the medium-specificity of the project. In various periods of US TV drama history, the styles, concepts and themes of many programmes have been influenced by artists' expression, their negotiations with industrial norms, and author-formulas or media personas. A range of historically and industrially specific author roles (e.g. guest authors, author-hosts) have emerged in this research which elucidates the picture of television production environments. This thesis does not treat authorship in US TV drama as a given but argues certain production environments and industrial contexts bring it to the fore of programming. Specific production conditions and industrial shifts which legitimate artists' expression have often been the prompt for scholars to focus on authorship, as will be discussed in the Literature Review. However, the thesis does not simply argue that authorship is a by-product of production set-ups at particular historical moments. The specific conditions of each period

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<sup>9</sup> Andrew Sarris, *The American Cinema: Directors and Directions* (New York: Dutton, 1968) and V.F. Perkins, 'Moments of Choice', *The Movie* 58 (1981), pp. 1141-5.

impact heavily on personal style but it is also crucial to examine how television drama authors break with industry practices and carve out independent spaces within US network television.

This thesis confronts questions of TV history and historiography. I do not claim to offer a history of TV authorship but challenge some of the historiographical assumptions about this concept in programming and production contained in existing TV histories. The thesis is insufficient as a macro historical narrative of authorship in US TV drama. Accounts of long periods, such as the majority of the 1960s and the entirety of the 1970s, are missing. The narrative is unbalanced by my choice to focus largely on key case studies which do not always fit neatly into overall trends, and by covering certain periods in more detail than others e.g. the period 1980s-2000s forms two chapters. Nonetheless, the thesis performs some of the work of a historical narrative by noting continuities across case studies in different periods that illustrate trends and developments in the role of authorship, creativity and personalisation within programming, production and the surrounding industry. Using textual analysis and production information, the thesis tests several of the arguments made about authorship in US TV histories, sometimes revising historiographical perceptions of the production picture in periods of US TV in the process. For example, the final two chapters debunk the dominance of the 'hyphenate' writer-producer over programme production in the 1980s-2000s, noting the shaping contributions of episode writers and directors in this period of television<sup>10</sup>.

My findings on artists and authorial roles are historically specific to contemporaneous production conditions, aesthetic conventions, and industrial climates. However, I also note general tendencies in authorship that straddle different production periods. There is a progression in the types of author roles and interventions available to artists as the industry

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<sup>10</sup> This favouritism towards the 'hyphenate' role is most clearly articulated in 'Roberta Pearson, 'The Writer/Producer in American Television' in Michael Hammond and Lucy Mazdon (eds.), *The Contemporary Television Series* (Edinburgh: Edinburgh University Press, 2005), pp. 11-26.

moves on. Certain authorship tendencies also return cyclically in later periods of US TV drama. While the main objective of this thesis is to conceptualise authorship sufficiently within formative historical contexts, it also compares and contrasts the role authorship has played in a number of different historical moments in TV. I am, therefore, able to comment on trends and tendencies in authorship throughout the history of US TV drama, and isolate formulations that come from industrial processes. This associates my work with scholarship such as Caldwell's *Televisuality*<sup>11</sup> which whilst concentrating its attention on one period (the 'stylistic excess' of 1980s/1990s<sup>12</sup>) looks back to aesthetic tendencies synonymous with the 1990s in previous decades of TV. This thesis similarly looks *across* historical periods though based in a handful of key industrial moments. The emphasis on authorship as a concept over historical narrative means that I do not have the scope to make overall claims for US TV drama authorship or artists' involvement in production and aesthetics. But I do have licence to point out the significance historical trends play in the formation of author roles and practices and vice-versa.

I do not claim to be producing a revisionist history of US TV drama. I revise the claims made by several TV historians about the role of authorship and point out where new work on these artists can add to our understanding of US TV history. This is not, however, an attempt to overturn all previous accounts of US TV history. This thesis mobilises several useful conceptualisations of US TV drama by historians but refines the paradigms to include or enhance the part played by authorship. Many of the historical accounts I draw on are themselves challenging or revisionist accounts of TV in America. An example of this is Christopher Anderson's *Hollywood TV*<sup>13</sup> which re-defines the economic relationship between US network television and Hollywood studios in the late 1950s as symbiotic rather than

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<sup>11</sup> Caldwell, *Televisuality*.

<sup>12</sup> Ibid, p. 18.

<sup>13</sup> Christopher Anderson, *Hollywood TV: The Studio System in the Fifties* (Austin, Texas: The University of Texas Press, 1994).

competitive, countering previous film historians such as John Belton<sup>14</sup>. While I agree with the principle portrayal of US film and TV institutions being industrially and commercially interlinked, I disagree with Anderson's argument that this industrial situation determines a decline in TV authorship and the commodification of the artist. Readers may note revisionist impulses in my drive to use authorship to debunk particular accounts of TV history. These revisions are due to my textual, archival and media research findings on authorship which prompt a re-consideration of previous concepts of aesthetics and production. I rectify these misconceptions in order to produce an accurate depiction of the artist and their production contexts.

Despite not acting fully as a history of TV, the thesis nonetheless proposes changes to methodologies towards studying authorship in existing histories of US TV drama. These challenges will be discussed in the chapters they are most relevant to but I now briefly introduce one of my overarching arguments. Authorship has often been constructed by TV historians outside production contexts relying instead on media discourses and author mythologies, many of which are constructed by the artists themselves through published articles, interviews and essays. I contend there must be a more critical appraisal of artists' testimony in TV histories, one which recognises the self-mythologizing impetus of self-promotion and tests their claims against textual and production evidence. I also intend to provide an alternative account of the producers and programmes featured in this thesis to the ones featured in other TV histories. Many of the subjects of my case studies figure heavily in TV histories and have developed particular reputations or images within media, academic and industry historiographies. The portrayal of TV drama artists, their contributions to programming and their significance to historical periods is often incomplete and inaccurate. I attempt to separate them from media and scholarly misconceptions about the artists which in

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<sup>14</sup> John Belton, 'Glorious Technicolor, Breathtaking CinemaScope, and Stereophonic Sound' in Tino Balio (ed.), *Hollywood in the Age of Television* (London: Unwin Hyman, 1990), pp. 205-255.

turn rectify misapprehensions of the period in question. Furthermore, artists are often implicated in historians' theses about particular production periods. I contend that by rectifying the perceptions of particular artists in TV histories we can simultaneously refine or challenge historical understandings of authorship and other TV issues but also that we should distinguish these artists from larger historiographical arguments about the period.

A consistent methodology across this thesis is the textual analysis of a range of programmes both inside and outside an artist's oeuvre. This approach is justified by my argument that artists in US TV drama have an impact on programme aesthetics and that many of the strategies for promoting or revealing authorship to viewers are contained within the text. As indicated above, close analysis of a diverse number of texts produce complications to established author style and preconceptions about programming that construct more challenging and complex accounts of authorship in a historical period. I am aware that a focus on textual analysis threatens to bring about a return to earlier studies of authorship, such as the auteur theory in cinema, where the author is located only in the text and outside factors (such as studios or economics) are marginalised and maligned. Furthermore, TV scholars, such as Charlotte Brunsdon in a number of articles including 'What is the Television of Television Studies?'<sup>15</sup>, have discussed the problem of breaking down television into self-contained units such as internalised texts at the expense of locating programmes within national broadcasting ecologies and programming norms (e.g. slots and schedules). This will be discussed further in the Literature Review. To allay this, I combine textual analysis with studies of production contexts, industrial backgrounds, and cultural or media discourses of the author. I point up interrelations between the aesthetics of programmes and the outside pressures that impact on them e.g. censorship, syndication. I harness conventional methodologies of reading authorship within texts towards this study. I analyse uses of camera

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<sup>15</sup> Charlotte Brunsdon, 'What is the "television" of television studies?' in Christine Geraghty and David Lusted (eds.), *The Television Studies Book* (London: Arnold, 1998), pp. 95-113.



and visual style as with film studies writing on the auteur from *Cahiers du Cinéma* and *Movie* and the thematic approaches of film studies auteur-structuralists such as Peter Wollen and Geoffrey Nowell-Smith<sup>16</sup>, further discussed in the Literature Review. My break with previous textual analysis approaches is the focus on audio-visual material in the TV text which would seem to be more akin to interstitial material, advertising or flow. The purpose of this is to examine the medium and industrially-specific programme aesthetics that bear the influence of artists. For example, I look at the production company logo personalised by iconic images of the producer in 1980s drama which is both company advertising and part of credits sequences. Textual analysis is also essential for looking at programmes as sites of multiple authorship. Close analysis of programmes (in conjunction with production study, as detailed below) help to delineate the different contributions and collaborations made in the roles of writer, director and producer.

Textual analysis is a methodological constant. Production study, however, features prominently but not consistently. Analyses of primary production documents are used in parts of the thesis and other sections reflect on media coverage of production issues in US TV drama, as is detailed below. My contention is that authorship is found in institutionalised spaces within production. It is therefore important for my argument to locate the artist in a well-realised production environment and culture. This firstly contextualises the artists within production norms that can be used to evaluate the distinction of their programming. Secondly, production documents can be used (alongside textual analysis) to demonstrate the specific contributions to and collaborations between artists in text and production. For instance, comparisons of the shooting scripts with final broadcasts of 1950s anthology dramas illuminate the changes made by directors and producers to writers' work. Thirdly,

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<sup>16</sup> Nowell-Smith, 'Introduction' and Peter Wollen, 'The Auteur Theory' in Bill Nichols (ed.), *Movies and Methods: An Anthology* (Los Angeles: University Of California Press, 1976), pp. 529-542.

like textual analysis, production documents, help to evaluate the media or scholarly perceptions of artists and elucidate their working methods and impact on the production scene. This helps to produce nuances in accounts of artists. Production studies are not the main focus of this thesis, however. In television studies, Edward Buscombe's 'Creativity in Television'<sup>17</sup> looks at the 'grading of worker' in 1980s British television production, where authorship becomes a labour and class matter of wage inequality and skill hierarchies<sup>18</sup>. In this thesis, however, the emphasis is not so much on the politics of production and the surrounding social sphere but restricts itself to looking at the impact of production culture on artists' work. Therefore, the thesis is not looking to show the relationship between production and wider issues in society and culture but how production environments impact on aesthetics. This thesis can, therefore, be seen as consonant with a turn in television studies from the late 1990s onwards towards accounts of production environments and cultures. This trend was pioneered by Jason Jacobs' *The Intimate Screen*<sup>19</sup>, a book detailing early British television drama production through the use of archive production documents such as shooting scripts, memos and floor plans. It continues into the present with books such as *Production Culture*<sup>20</sup> by John Thornton Caldwell, in which the author shadows several contemporary US film and TV artists. As Maire Messenger Davies argues in a piece in the very first edition of *Critical Studies in Television*<sup>21</sup>, many TV scholars in this field are now asking questions about the role of artists in shaping and determining TV aesthetics.

One set of sources in the thesis are the production documents I accessed in archives. I utilise production records, correspondence, script and publicity material amassed in the archival collections The Paddy Chayefsky Papers, The Fred Coe Papers and The Rod Serling

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<sup>17</sup> Edward Buscombe, 'Creativity in Television', *Screen Education* 35 (Summer 1980), pp. 5-19.

<sup>18</sup> Ibid, p. 15.

<sup>19</sup> Jason Jacobs, *The Intimate Screen: Early British Television Drama* (Oxford: Oxford University Press, 2000).

<sup>20</sup> John Thornton Caldwell, *Production Culture: Industrial Reflexivity and Critical Practice in Film and Television* (Durham and London: Duke University Press, 2008).

<sup>21</sup> Maire Messenger Davies, 'Production Studies', *Critical Studies in Television* 1:1 (Spring 2006), pp. 21-30.

Papers. These were made available at the Wisconsin Center for Film and Theater Research (WCFTR) at The University of Wisconsin, Madison. Archive documents are used to measure the specific production roles of US TV drama artists in conjunction with viewing (i.e. script to screen comparisons) and therefore essential for distinguishing artists from media or academic mythologies, as shown above. However, production documents are only used as evidence in certain parts of the thesis and often sparingly. Documents are used in the analysis of early 1950s anthology drama in Chapter 1 and contextualise the late 1950s TV anthology series produced by Rod Serling in Chapter 2. The partial use of primary documents is because paper records of programme production (e.g. shooting scripts, producer memos) are not nearly as extensively or exhaustively archived as production documents from earlier decades of US television, or indeed cinema. This was commented on at the *Archives and Auteurs* conference in Stirling in 2009 by archivist Barbara Hall from The Academy of Motion Picture Arts and Sciences. She stated that contemporary artists in film and television no longer collate their production documents or hand over records to archivists to the same extent as in previous decades<sup>22</sup>. She pointed to further difficulties arising from the use of emails for artists to communicate rather than typed memos, which has significantly reduced the ability to collect or archive correspondence during production. This situation has forced me to find other means of studying authorship in production contexts in the later periods of television I examine.

In the remaining parts of the thesis, I use media material as a resource for finding out about production contexts. Reports of the production activities of US TV drama artists in newspapers, magazines, trade journals and DVD extras are drawn upon in the thesis in order to gain information about artists' production practices. This is largely as a response to the absence of unmediated and unpublished production information in later periods such as the

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<sup>22</sup> Taken from the conference paper 'Getting Hitched: Auteurs, Researchers and the Archive' by Barbara Hall from The Margaret Herrick Library, Academy of Motion Picture Arts and Sciences, Friday 4<sup>th</sup> September, 2009.

1980s-2000s, which Chapters 3 and 4 focus on. However, there is also an argument for looking at media material as a legitimate resource of information on TV production. Jason Jacobs cogently argues in *The Intimate Screen*<sup>23</sup> that published scripts of television dramas are not to be trusted as documents of the programmes themselves because shot and editing directives tend to be added on post-transmission. This suggests that published versions of production materials can never be reliable. As I previously stated, media reports on production are often written in the service of constructing an author persona or discourse. This is noted in my analysis and media material is used to reflect on the mythologies of particular artists which are circulated in culture and also within TV programmes. Newspaper articles that reprint the published testimonies of TV artists are particularly notorious for this, as the rest of the thesis will demonstrate. This is also true of DVD extras where the behind-the-scenes documentaries are predominantly narrated by writers, directors and producers and composed almost entirely of interviews with them. It should be noted, however, that archival production documents are not entirely free from bias, discourses of authorship, or constructing mythologies around individual artists. In particular, the archive folders at the WCFTR are organised into collections based on television producer and writer names, archivists select a small group of artists who should be included, and the material inside the folder is pre-selected. This suggests an ideology of authorship in the organisation of archives, judgements made by archivists about the significance of particular artists and an evaluation of their work and life. Though the authorship (be it of journalists, industry workers or the artists themselves) is more self-evident in published articles on TV artists, archived documents on the same topic are by no means objective.

Published articles are utilised to show how the US media construct images of individual artists and perpetuate myth-constructions of authorship. I distinguish the artist's

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<sup>23</sup> Jacobs, *The Intimate Screen*, pp. 48-52

work in aesthetics and production from their media image and relate authorship back to industrial realities but I also comment on where the image or mythos of an artist is self-consciously used within programmes to shape aesthetics. There is also the issue of such media coverage reproducing and being controlled by authorial images set in motion by the artists themselves. Artists' own testimony in interviews or oral histories plus published essays and writings (especially in the case of US TV drama) can lead the interpretations of journalists and even scholars. Because the thesis involves analysis of media image, it is necessary to test the image cultivated by artists in these appearances against production research that will reveal whether or not it is a fabrication. However, the daily reporting of TV artists' quotidian production activities, such as finance reports and press releases about TV personnel, in major national US newspapers (*The New York Times*, *The L.A. Times*, *The Chicago Tribune*) make them an invaluable source of information, even if the facts have to be carefully separated from potential author spin. Trade journals and magazines (*Emmy*, *American Cinematographer*) focusing on various areas of television industry feature articles such as artist profiles and set reports which closely scrutinise the production processes on US TV drama and show how individual artists function within them. Such articles are steeped in factual detail as well as constructing discourses of authors. DVD extras such as director's commentaries and behind-the-scenes documentaries provide insights into the working practices of particular artists. Crucial to both the trade and DVD media is the focus on artists outside the main production roles which illuminates the contributions of secondary artists and therefore provide another means of studying multiple authorship. This will be explored further in the Literature Review.

I now show how I will be interpreting published articles using the example of Steven Bochco's essay 'The Censorship Game'<sup>24</sup>. Firstly, I look at these appearances in terms of the discourse it constructs around an artist. I examine how these concepts have influenced the way the author is written about in other media and cultural commentary and how the self-created mythos is wielded or referenced within programmes. The self-image of Bochco fighting the repressive censorship of network broadcasting standards is used both in journalist descriptions of the producer and implicit in the risqué sex scenes in his programmes<sup>25</sup>. Secondly, I try to extract industrial insights into TV production from these accounts. Bochco's article also reveals that the producer works within network codes of representation, anticipating censorship in his writing style, which fits with his colleagues' descriptions of him as a liaison with the networks in DVD extras<sup>26</sup>. As support for this production study methodology, Marie Messenger Davies in an aforementioned article for *Critical Studies in Television*<sup>27</sup> makes a compelling argument for scholars to use 'sources of information about production in the public domain' as 'original production material' providing they are aware of its bias and affiliations:

'Some of this material, officially authorised...or written by passionate fans, has to be viewed with caution-but much of it...is valuable primary data and of great historical interest'<sup>28</sup>

Many of the artists I have chosen to analyse as part of this study are prominently configured in regimes of quality. David Chase is a good example of this. Chase is one of the most visible television auteurs because of his writing, directing and producing of HBO's

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<sup>24</sup> Bochco, 'The Censorship Game'. in Judy Fireman (ed.), *The TV Book* (New York, Workman, 1977), pp. 54-57.

<sup>25</sup> Ibid, p. 55.

<sup>26</sup> Ibid, pp. 55-56.

<sup>27</sup> Davies, 'Production Studies'.

<sup>28</sup> Ibid, pp. 28-29.

flagship quality drama *The Sopranos* which has been ritually celebrated in journalism, such as in Jim Shelley's 'Tapehead' columns for *The Guardian*<sup>29</sup>, and extensively discussed in TV scholarship, notably in two edited collections by David Lavery<sup>30</sup>. The thesis frequently makes reference to these cultural reputations and furthermore questions the synonymy of these artists with quality regimes, contending that these images are partial or inaccurate and in some cases such labels have been wrongly attributed. An effort has also been made to include examples of artists without cultural or artistic value attached to them in order to reinforce that authorship permeates popular commercial television as well as quality dramas or series. For example, executive producer Jerry Bruckheimer is discussed in Chapter 3. His programmes are derided by television taste-makers, often harshly contrasted with experimental or innovative programming such as *The Wire*, as in a recent documentary on the programme by journalist Charlie Brooker *Tapping the Wire* (Zeppotron, 2007)<sup>31</sup>. Several of the programmes made by the subjects of my case studies are in the canon of US TV drama. Anthology series such as *Philco Television Playhouse* (NBC, 1948-1955) and drama serials such as *Hill Street Blues* (MTM, 1980-1987) are culturally valued and distinguished within US television drama, and esteemed to the level of artwork by many scholars, journalists, industry people, and cultural commentators. This lays me open to the accusation that I am repeating the fetishisation of elite TV drama programmes by continuing to make them the focus of an academic study. This conundrum will be debated further in the Literature Review and individual chapters with reflections on previous scholars' negotiations of programme canons. For the time being, it is worth pointing out that for each artist studied, I look beyond the canonical programmes of their oeuvre to a broad range of alternate programmes which are

<sup>29</sup> Collected in Jim Shelley, *Interference: Tapehead vs. Television* (London: Atlantic Books, 2001).

<sup>30</sup> David Lavery (ed.), *This Thing of Ours: Investigating The Sopranos* (London: Wallflower Press, 2002) and David Lavery (ed.), *Reading the Sopranos: Hit TV from HBO* (London: I.B. Tauris, 2006).

<sup>31</sup> The documentary included caricatures of Bruckheimer's *CSI: Crime Scene Investigation* (Jerry Bruckheimer Television, 2000-) franchises, such as this by British comedy writer Graham Linehan: 'When CSI or whatever finds a bloke dead killed with a golf ball, lying in a million golf balls, you just think [sigh] ok...well yes I presume that would be hard to find out which golf ball...[snoring noise]'.

less publicly known and do not have assignments of authorship or quality labels attached to them.

One aspect of my choice of case studies that could be seen as problematic is the implicit gender bias of my selection. All my major case studies are males. In the *Film Quarterly* article 'Circles and Squares'<sup>32</sup> critic Pauline Kael's critiques Andrew Sarris' theories of the director's authorship in classical Hollywood cinema. She picks out his ritualised assignment of artistry in cinema to male directors and the auteur theory's marginalisation of women directors<sup>33</sup>. Authorship has more recently has been conceptualised by scholars, such as fan sociologist Henry Jenkins in *Textual Poachers*<sup>34</sup>, as evidence of a masculine reading strategy. The male hegemony of authorship in moving image media has somewhat been broken down by recent studies reclaiming the place of women as significant directors, producers, and writers. A notable example of this in scholarship on US television is Julie D'Acci's *Defining Women: The Case of Cagney and Lacey*<sup>35</sup> which examines creators of the breakthrough female-fronted police series *Barbara Corday* and *Barbara Avedon*'s encounters with networks and audiences. Therefore, a return to an all-male canon of authors in this study of US TV drama could be construed as politically retrograde, damaging to the gender diversity established in authorship studies and evidence of my own gendered reading position.

My response is twofold. Firstly, the choice to focus on male artists is representative of the predominantly masculine make-up of US TV drama production, especially in the 1950s and early 1960s when women lacked civil and/or employment rights in American society, following the retrenchment of gender divisions and discourses of female domesticity after

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<sup>32</sup> Pauline Kael, 'Circles and Squares', *Film Quarterly* 16:3 (Spring 1963), pp. 12-26.

<sup>33</sup> *Ibid.*, p. 15.

<sup>34</sup> Henry Jenkins, *Textual Poachers: Television Fans and Participatory Culture* (London: Routledge, 1992), p. 108.

<sup>35</sup> Julie D'Acci, *Defining Women: The Case of Cagney and Lacey* (Chapel Hill: University of North Carolina Press, 1994).



World War II. While there have been significant numbers of female writers, directors and producers throughout the history of US TV, many of whom are mentioned in this thesis, as in cinema those not in the (male) production hierarchy tend to have been overshadowed by media-friendly men in dominant artistic roles. The preponderance of male artists therefore reflects the non-equality in gender of US TV labour in the periods discussed. Secondly, while not including women as major case studies, I have noted a couple of examples of female TV drama artists whose interventions significantly impact on programming. Joan Harrison, co-producer of *Alfred Hitchcock Presents* (Shamley, 1955-1962), is discussed, noting her distinctive influence on the series' latter stages, and thus avoiding the conflation with Hitchcock she usually receives. Ann Donahue and Carol Mendelsohn, producers of *CSI*, are identified in the thesis as re-moulding Bruckheimer's masculinised action frameworks for the series to address alternative female concerns. Their inclusions are not meant to be tokenistic but do hopefully recognise female perspectives that have not perhaps been seen independently from their male counterparts and also reinforce the multiple authorship implicit in US TV drama.

There were several alternative choices for case studies in this project. It is widely proclaimed (though perhaps not fully investigated) that there is a culture of authorship firmly ingrained in the production of TV drama on subscription cable channels such as HBO and Showtime. Industry and journalistic discourses depict (or perhaps mythologize) these organisations as spaces of creative freedom against interference from networks, duties to advertising and prohibitive censorship. Many of these discourses are again author-created, particularly in the interview comments of David Chase during the run of *The Sopranos*<sup>36</sup>. A project looking at creator-writer-producers such as David Simon, creator of *The Wire*, or Alan Ball, creator of *Six Feet Under* (HBO, 2001-2005) investigating the relationship

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<sup>36</sup> Mark Lawson, 'Mark Lawson talks to David Chase' in Janet McCabe and Kim Akass (eds.), *Quality TV: Contemporary American Television and Beyond* (New York: I.B. Tauris, 2007), pp. 185-221.

between authorship and production ecologies at cable networks was considered. It would be interesting to research whether these author discourses reflected production and business models or merely network image and publicity. I decided against this as a narrow focus on boutique cable channels would only perpetuate the critical myth that authorship applies merely to high-end programming and potentially lose the interrelations between authorship and commercial television form identified in case studies such as Bruckheimer and his *CSI* franchise. HBO series have been exhaustively covered in TV scholarship over the past decade and therefore a project re-focusing studies of US programming on to network products seemed apposite.

Another alternative was to include a chapter or two looking at authorship in US network television drama during the late 1960s and 1970s when the three-network oligopoly (NBC, ABC and CBS) was at the height of its control of television production and distribution. The discourses that circulate around this era of programming are shaped by the theory that US TV had become a 'vast wasteland', as argued by FCC chairman Newton Minnow in 1961, and that all educative or culturally valuable programming had gone into the new national public service network PBS founded in 1967. The majority of programmes left in the network schedules was (and often still is) still seen as formulaic 'lowest common denominator' fare waiting for the introduction of quality serial television in the 1980s. It would be interesting, therefore, to see how the authorship of producers, writers and directors engaged with commercial formula. Potential case studies could have been producer Aaron Spelling's distinctive brand of female body-exploitation (or 'jiggle') series such as *Charlie's Angels* (Spelling-Goldberg Productions, 1976-1981). This would certainly aid the mission of the thesis to reunite authorship and commercial TV practices but there is still work to be done to redress the false high reputations of artists in more esteemed periods of US TV and my argument is that authorship is available in *both* high-end and popular programming.

Chapter 1 looks at prestige US TV anthology drama from the early 1950s and assesses the television writing of Paddy Chayefsky, such as *Philco Television Playhouse's* 'The Mother' (NBC, 1953) and anthology series production of Fred Coe, including *Playwrights '56* (NBC, 1955-1956). I separate Chayefsky, Coe and anthology drama authorship from a function in discourses about the high cultural status of early 1950s TV, challenging historiographical assumptions of Barnouw<sup>37</sup> and Feuer<sup>38</sup> with evidence of artists being open to popular and commercial culture in their work. I examine how anthology drama authorship handles a myriad of external production, institutional, industrial, commercial and political pressures, suggesting a middle ground between isolating the artist and focusing on them purely as products of economic conditions in TV<sup>39</sup>. By examining Coe, Chayefsky and various anthology drama directors in production environments using archive documents, it is evident that directors and producers significantly re-shaped writer contributions.

Chapter 2 looks at popular anthology drama series in the late 1950s and early 1960s, addressing the production and hosting of Rod Serling's fantasy anthologies such as *The Twilight Zone* (Cayuga/CBS, 1959-1964) and Alfred Hitchcock's suspense dramas including *Alfred Hitchcock Presents*. I look at how authorship continues past shifts in production, form and industry dictated by Hollywood studios' colonisation of television production in the late 1950s. These have been seen by scholars such as Christopher Anderson<sup>40</sup> and William Boddy<sup>41</sup> as antithetical to authorship. I counter-argue that authorship continues in the form of anthology producers with increased textual and corporate roles. The 'producer-host' acts as a device for the artists to maintain their control over disparate anthology texts and engage in a

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<sup>37</sup> Erik Barnouw, *Tube of Plenty: The Evolution of American Television* (Oxford: Oxford University Press, 1982).

<sup>38</sup> Jane Feuer, 'Quality Drama in the US: The New "Golden Age"?' in Michelle Hilmes (ed.), *The Television History Book* (London: BFI, 2003), pp. 98-102.

<sup>39</sup> Boddy, *Fifties Television*.

<sup>40</sup> Anderson, *Hollywood TV*.

<sup>41</sup> William Boddy, 'Entering "The Twilight Zone"', *Screen* 25 (4/5) 1984, pp. 98-108.

discourse of production self-reflexivity rather than simply being a publicity platform. Anthology producers make interventions into writing and direction (elucidated by archive documents) and the work of other artists continues but is often contained within the conceptual frameworks of producers.

Chapter 3 moves forwards to the 1980s-2000s and examines the growth of executive producers with signature production companies and monopolies over programming, in genre series created and produced by Steven Bochco in the 1980s and 1990s (*Hill Street Blues*) and formula franchises and series produced by Jerry Bruckheimer (*CSI*). I argue that corporate authorship is consolidated in this period and that producers function more in the commercial spheres of their programmes but that this has not dented the impact on text and production by US TV drama artists. I argue that authorship can be reconciled with the marketing and commercialism of US TV and that originality comes out of television conventions e.g. genre, narrative form. The executive producer attempts to dominate media and textual discourses of authorship but distinctive writing, directing and production styles interact with and challenge executive producer frameworks for series.

Chapter 4 looks approximately at the same period through the prism of the guest writer/director, represented by David Mamet's episodes of *Hill Street Blues* and *The Shield* (Fox Television/MiddKidd, 2002-2008), and replacement writers and producers in US TV drama, seen in David Chase's work for *The Rockford Files* and *Northern Exposure* (Universal TV, 1990-1995). 'Guest author' and 'secondary producer' are historically and industrially specific roles in US TV drama production that demonstrate authorship beyond the 'hyphenate' producer, mythologised in accounts such as those by Roberta Pearson<sup>42</sup>, and give space for expression to writers, directors and producers in secondary positions. I therefore look at collaborations between leading producers and secondary artists from the other side;

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<sup>42</sup> Pearson, 'The Writer/Producer'.

noting how secondary artists challenged the style and viewpoint of the production hierarchy. There is also a cyclical return to anthology drama narrative form and authorship in thematically, stylistically and narratively idiosyncratic episodes of TV series.

There are several continuities between the findings in each chapter despite the many changes in programming, production and industry. Throughout the periods discussed, the media profile of the artist is continuous rather than a later commodification or mediatization of the artist in the perceived growth in commercialisation of TV in the late 1950s. It is available from the early 1950s in which anthology artists are used to construct theories of the medium in US newspapers. Artists in each period are also textually visible to audiences. Examples include the onscreen appearances of producers in late 1950s anthology drama. This suggests authorship can be seen not only in production but also as a part of programme aesthetics. Finally, the corporate and commercial contexts of television authorship have continually impacted on artists' expressions in each period. Producer-hosts and contemporary creator-producers were also the presidents of production companies. Artists have also negotiated commercial pressures and factors in their programmes. This includes the manipulation of aesthetics to induce attain syndication in contemporary series.

I end this introduction with a final consideration of the role of personal evaluation in my choices of case studies. Charlotte Brunson observes that there are 'issues of power at stake in notions such as quality and judgement' that are dismissed simply as 'subjective factors'<sup>43</sup> reminding us that the cultural and social positions quality claims come from are more important than personal appraisals. Nonetheless, studies of authorship have so often been tainted by the cultural predilections of scholars and critics leading their choice of artists and interpretative criteria it seems appropriate to reveal my own biases. My formative undergraduate training in film studies at The University of Warwick by Professor V.F.

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<sup>43</sup> Charlotte Brunson, 'Problems with Quality' in Charlotte Brunson (ed.), *Screen Tastes: Soap Opera to Satellite Dishes* (London: Routledge, 1997), p. 130.

Perkins was based on close textual analysis of film and perpetuated an ideology of authorship in which the director was the most significant figure in production and text. Assessment focused on readings of scenes and shots and course texts were often scholarship on individual films and directors e.g. George Kaplan's *Narration in Light*<sup>44</sup>. This has undoubtedly influenced both my decision to pursue the concept of authorship in television studies and my methodology for undertaking the project. However, to balance out any possible gravitation towards my author predispositions, I have deliberately chosen some case studies that fall outside auteur theories of film and television which isolate a single artist in a particular role. I avoid looking solely at traditional auteur figures, such as 'hyphenate' writer-directors or writer-producers, and shift emphasis to authorship seen in a number of roles across the production hierarchy. My personal admiration for the technical, formal, narrative and aesthetic skills of many of my case studies has possibly dictated the project and its approaches. I have to declare from a fan's perspective that I believe *NYPD Blue* (20<sup>th</sup> Century Fox, 1993-2007) and *Murder One* (20<sup>th</sup> Century Fox, 1995-1997) rank amongst the most dramatically successful programmes to come out of US TV. In order to ensure my findings don't simply revolve around programmes which I admire as a lay viewer, I have also intentionally selected programmes that clash with my personal predilections for US TV drama. As will become obvious, these programmes are Jerry Bruckheimer's franchises, which I am not a regular viewer of and would happily deride in conversation with other fans of US TV as politically intransigent and formulised to the point of tedium. This, I hope, will separate authorship from *my own* quality value judgements during this study.

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<sup>44</sup> George M. Wilson, *Narration in Light: Studies in Cinematic Point of View* (London: John Hopkins University Press, 1986).

## **LITERATURE REVIEW**

### **AUTHORSHIP IN TELEVISION STUDIES WITH REFLECTIONS ON CINEMA, QUALITY, FANDOM AND DIGITAL MEDIA**

This literature review looks at how critical models of authorship have been carried through from film studies into television studies, as well as how the issue of authorship has been debated within television studies. The remaining sections look at how authorship interacts with scholarship in other fields of television studies. I begin with an account of the origins of authorship studies in moving image media: the auteur theory in cinema. Here I look at changing approaches to cinema authorship in the late 20<sup>th</sup> Century, their continuities and breaks with television authorship studies, and how they will both inform and be challenged by the approach taken in this thesis. The next section examines the methodological and theoretical challenges of studying authorship in various media before addressing how television's medium and industrial specificity has been dealt with in authorship studies. The role of authorship in quality television discourses on US drama is the topic of the following section, focusing on scholarship on US TV drama in the 1980s and 1990s. I go on to examine how my methodology negotiates evaluation and canons in television drama history, drawing on and interrogating previous TV quality judgements. Authorship studies have been modified by scholarship which relates the topic to debates about digital media and fan cultures. I look at scholarship that discusses the impact DVD formats have had on author discourse in television drama and the awareness of authorship in TV production ecologies. Finally, I examine the place of authorship within scholarship on television fan communities and activities, assessing whether these new cultures dictate a shift in authority from television artist to viewer.

In response to scholarship on the auteur theory, I argue that we can hang on to the notion of the author as production entity in television drama though authorship has to be separated from celebratory evaluations of artistic genius. Auteur-structuralism validly positions the author as a thematic or dramatic construct but obscures valuable information about television artists' production roles. Post-structuralism downplays coherent authorship replacing it with reading strategies but the scholarship is illuminating in terms of authorship as a re-assembly and function of cultural discourses. In terms of methodological approaches to authorship, I claim that TV artists should be separated from their function as cultural legitimator and that accounts of television artists' industrial and economic roles should be balanced out by textual and production analysis. I add that media mythologies (persona, biography) should not be ignored but incorporated into television authorship paradigms. Political viewpoint will be assessed in the thesis as evidence of author visibility rather than as radical social commentary. I argue that 'quality TV' scholarship and authorship studies are conflated in histories of US TV drama and can be separated by reducing evaluative author judgements in favour of comparisons of artists with industrial norms. With digital media, I suggest that DVDs continue to cultivate author visibility in US TV drama rather than re-interpreting programmes as authored and that the format is not just a source of mythos but also a production resource. On fan scholarship, I assert that the practices of US TV drama fans do not de-centre the author in terms of production intervention and textual impact but have conversely reaffirmed the dependence of programme interpretations on authorship.

### **A Literature Review of Authorship Studies**

#### **Pre-History and *Cahiers du Cinéma***



The origins of an auteur theory in film studies can be traced back to a series of journal articles written by French cineastes in the post-war period, often to be found in the pages of film magazine *Cahiers du Cinéma*. However, early writings that are said to have originated auteur theory don't necessarily focus on authorship but rather accidentally discover the notion of the director as auteur as a by-product of arguments about the artistic independence of cinema. Alexandre Astruc's 'La Camera-Style'<sup>1</sup> is determined to prove that film is art and his evidence for this is that the individual consciousness of an artist is available within the medium. Therefore, cinema can be conceptualised as 'a form in which and by which an artist can express his thoughts'. This is an early indicator of how the autonomy, cultural legitimacy and artistic credibility of an art form becomes dependent on a suggestion of authorship within it: 'the cinema is quite simply becoming a means of expression, just as all the other arts have been before it'<sup>2</sup>. Almost as a footnote to this rhetorical project, Astruc constructs the notion of the director's individual expression through a cinematic language of *mise-en-scène*. This looks forward both to the displacement of the writer as the author of the film ('Direction is no longer a means of illustrating or presenting a scene, but a true act of writing'<sup>3</sup>) and the conceptualisation of the director transcending genre and scenario ('It can tackle any subject, any genre'<sup>4</sup>). Whereas founding auteur studies have used authorship to construct artistic discourses and separate artists from other cultural categories such as genre, my project will reverse this, extracting artists from their role in cultural arguments and re-uniting them with surrounding contexts, particularly genre conventions.

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<sup>1</sup> Alexandre Astruc, 'The Birth of a New Avant-Garde: La Camera-Style' in Peter Graham (ed.), *The New Wave* (New York: Doubleday, 1968), p. 18.

<sup>2</sup> Ibid, p. 17.

<sup>3</sup> Ibid, p. 22.

<sup>4</sup> Ibid, p. 19.

Similarly, Francois Truffaut's *Cahiers du Cinéma* article 'A Certain Tendency of the French Cinema'<sup>5</sup>, often cited as one of the founding texts of auteur theory, is actually a polemic on shifting French post-war cinema away from literary adaptation and expression, as well as the dominance of the screenwriter. The authorship aspect is latent. The piece is understood to have launched auteur theory on the assumption that Truffaut's call for directors to become writers ('the *metteurs-en-scene* are and wish to be responsible for the scenarios and dialogues they illustrate'<sup>6</sup>) demands directors break free of merely annotating literary pre-texts and take control of expression through *mise-en-scène*. However, another more literal meaning is equally apparent. Truffaut asserts the importance of directors writing their own dialogue and originating narratives and thus conceptualises the auteur as a multi-disciplined writer-director with a totality of control over the text<sup>7</sup>. This is distinct from later *Cahiers* definitions of the auteur as the artistic director who transcends narrative and production e.g. Fereydoun Hoveyda's work on Nicholas Ray<sup>8</sup>. Truffaut's conceptualisation is more a precursor of later television scholarship which proposes that authorship is evident only in the work of artists who both write and direct their texts. This is argued about UK and US television drama respectively by John Caughie<sup>9</sup> and Roberta Pearson<sup>10</sup>. As will be shown in my analysis of the work of these two scholars below, the dependence of author interpretations in US TV drama on multi-skilled or 'hyphenate' production work inherited from Truffaut needs serious revising.

Subsequent *Cahiers du Cinéma* criticism continued to argue that popular cinema is a legitimate art through the conduit of the author. The tone of later auteur critics became more

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<sup>5</sup> Francois Truffaut, 'A Certain Tendency of the French Cinema' in Bill Nichols (ed.), *Movies And Methods: An Anthology* (Los Angeles: University Of California Press, 1976), pp. 224-237.

<sup>6</sup> Ibid, p. 233.

<sup>7</sup> Ibid, p. 233.

<sup>8</sup> Fereydoun Hoveyda, 'Nicholas Ray's Reply: *Party Girl*' in Jim Hiller (ed.), *Cahiers du Cinéma Volume 1: The 1950s-Neo-Realism, Hollywood, New Wave* (London: Routledge, 1985), pp. 122-132.

<sup>9</sup> John Caughie, 'Rhetoric, Pleasure and "Art Television"-*Dreams of Leaving*', *Screen* 22:4 (1981), p. 109-120.

<sup>10</sup> Roberta Pearson, 'The Writer/Producer in American Television' in Michael Hammond and Lucy Mazdon (eds.), *The Contemporary Television Series* (Edinburgh: Edinburgh University Press, 2005), pp. 11-26.

celebratory as they rhetoricised about directors' transformative power and claimed they transcended the homogeneity of commercial genre cinema. Andre Bazin claims that Anthony Mann's westerns provide 'more depth than can be attributed to the organic elements of the genre alone'<sup>11</sup> and positions the auteur as the difference between genre product and distinctive art. This shows how discourses of authorship have made it easier to talk about cinema as art rather than mass-entertainment. In this thesis, however, television drama's role as mass-entertainment will be emphasised and I will enquire into how author viewpoint is communicated within television popular culture. Hoveyda's work on Nicholas Ray<sup>12</sup> is shot through with unadulterated adulation, fetishising the omnipotence of the auteur through claims of their mythic power to make bad films into good art and maintain a clear personal viewpoint despite commercial and industrial restrictions. He asserts the auteur's superiority to and distinction from poor scenarios, facile narratives and low production values<sup>13</sup>. This was a different conceptualisation of the auteur from Truffaut's notion of individual expression being evident throughout a film's *mise-en-scène* and narrative<sup>14</sup>. The rhetoric had also shifted from Astruc's lauding of the camera and *mise-en-scène* as the saviour of cinema's independence<sup>15</sup> to a fetishisation of the artists in control.

### ***Movie: Challenges to Auteur Theory***

1960s British film journal *Movie* was heavily slanted towards celebration of the auteur. In the ratings chart of British and American directors featured in the first issue in 1962<sup>16</sup>, the preference is for Hollywood directors and only Hitchcock (here, interestingly, listed as American) and Hawks made it to the top ranking of 'Great'. This shows favouritism

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<sup>11</sup> Andre Bazin, 'Beauty of a Western' in Jim Hillier (ed.), *Cahiers du Cinéma Volume 1: The 1950s-Neo-Realism, Hollywood, New Wave* (London: Routledge, 1985), p. 167.

<sup>12</sup> Hoveyda, 'Party Girl', pp. 123-130.

<sup>13</sup> Ibid, p. 123. In fact, Hoveyda goes as far to suggest that auteur expression is clearer and more successful in badly written and produced films.

<sup>14</sup> Truffaut, 'A Certain Tendency', p. 233.

<sup>15</sup> Astruc, 'La Camera-Style', p. 19.

<sup>16</sup> 'British/American' ('taste in directors' chart) in Ian Cameron (ed.), *Movie Reader* (London: November Books, 1972), Cover Page.

towards a national cinema in which there had been an auteur re-evaluation set in motion by Andrew Sarris' *The American Cinema*<sup>17</sup>. Also, the highest positions were reserved for directors already notable for distinctive expression and a cohesive body of work. Directors that were accomplished yet industrially assimilated and largely anonymous were relegated to the low positions of 'Talented', 'Competent' or 'The Rest'. Additionally, the discussion piece 'Movie Differences'<sup>18</sup> showed that contributors had a shared language and theory of authorship. Despite this, the validity of a unified auteur theory was continually questioned. *Movie* had a new reflexivity about how authorship had been used to promote the cultural legitimacy of popular cinema. A second editorial discussion 'The Return of *Movie*'<sup>19</sup> indicated awareness, particularly in V.F. Perkins' comments, of many films which 'intelligently' handled 'formal and dramatic possibilities' but were dismissed due to the lack of an artistically valid veneer of 'formal and thematic consistency'<sup>20</sup>.

*Movie* contributors regularly engaged in debates over whether the author constituted a production presence or a critical construct. 'The Return of *Movie*'<sup>21</sup> discussion indicated a move towards analysis of the author as an unconscious set of themes and stylistic tendencies rather than persona or biographical entity. For some contributors, the author was 'the man behind the camera'<sup>22</sup> but the majority felt that the author was a critic's definition of what constituted the artistic personality behind the film and analysis should move away from their publicly-stated intentions. Both Perkins and Ian Cameron comment on the irrelevance of what the author possibly intended and the propagation of a media persona or 'image-mongering'. They argued for re-focusing authorship on how the author is interpreted by film

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<sup>17</sup> Andrew Sarris, *The American Cinema: Directors and Directions* (New York: Dutton, 1968).

<sup>18</sup> Ian Cameron et al., 'Movie Differences' in Ian Cameron (ed.), *Movie Reader* (London: November Books, 1972), pp. 19-25.

<sup>19</sup> V.F. Perkins et al., 'The Return of *Movie*', *Movie* 20 (Spring 1975), pp. 1-25.

<sup>20</sup> Ibid, p. 14.

<sup>21</sup> Ibid, p. 16.

<sup>22</sup> Ibid, p. 16.

analysts and spectators<sup>23</sup>. The notion of an author as 'critical construct' is useful to this thesis as it shows how discourses pertaining to particular authors are exploited by the artists themselves and their collaborators both within the text and in publicity discourses, as well as by scholars, journalists and viewers. Therefore, the 'image-mongering' of artists is a key consideration of authorship not extraneous to it. The importance of media image to authorship studies continues into television drama and this thesis comments on the attempts by artists to manufacture their authorship, persona and biography through publicised appearances. *Movie* critics did, however, stop short of saying that the author is a 'fabrication' of the media; rather that they are a construction that influences the text, if not literally the person directing the camera<sup>24</sup>. This thesis is similarly cautious about the author as 'construct' but notes numerous instances where US TV personnel have been and continue to be significant in production environments. This movement towards identifying the author as a construction was the first step towards a 'structural approach' in auteur theory, which became popular in the 1970s with the work of Geoffrey Nowell-Smith<sup>25</sup> and Peter Wollen<sup>26</sup>.

Within *Movie*, there was an emerging acknowledgement of collaboration and external pressures in the auteur paradigm without them necessarily displacing the central importance of the 'strong, artistic director', as Perkins put it<sup>27</sup>. Cameron<sup>28</sup> argues that there is authorship evident in various disciplines throughout film but this is expressed in terms of a 'weak' director allowing writers, cinematographers or stars to take control. In Cameron's analysis, authorship from below only happens in the event of a director's incompetence, and there is always a single, unifying authority at the helm, dismissing any notion of a dynamic between

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<sup>23</sup> Ibid, p. 16.

<sup>24</sup> Ibid, p. 16.

<sup>25</sup> Geoffrey Nowell-Smith, 'Introduction' in Nowell-Smith, *Luchino Visconti* (London: Secker & Warburg, 1973), pp. 7-14.

<sup>26</sup> Peter Wollen, 'The Auteur Theory' in Bill Nichols (ed.), *Movies and Methods: An Anthology* (Los Angeles: University Of California Press, 1976), pp. 529-542.

<sup>27</sup> Perkins et al. 'The Return of *Movie*', p. 15.

<sup>28</sup> Ian Cameron, 'Films, Directors and Critics' in Cameron (ed.), *Movie Reader* (London: November Books, 1972), p. 14.

artists or a multiplicity of distinctive artistic voices<sup>29</sup>. Collaboration is an issue in authorship studies that this thesis must confront rather than ignore. Useful approaches to how to include collaboration in authorship paradigms are provided by Robin Wood's regular contributions to *Movie*. Wood deals directly with collectivity in 'To Have (Written) and Have Not (Directed)' by acknowledging the confusion within a Hollywood film between an auteur's 'expressions of...a personal view of life' and 'a multiplicity of sources' around the film, including the contributions of collaborators<sup>30</sup>. Wood resolves this dilemma by arguing for the auteur as a 'constant determinant' around a set of collaborators<sup>31</sup>. In this sense, the auteur is the fulcrum for a myriad of authors who have their visions dynamically altered, modified and revised. Wood's approach informs how this thesis shifts from author hierarchies to multiple authorship whereby artists such as producers are organising presences rather than autonomous entities. However, the thesis goes further and ascribes to collaborators the ability to overcome or challenge original authors (as I argue in Chapter 4 in relation to guest writers and secondary producers). Similarly, this thesis has to take production and industrial contexts into account. Wood argues for a duality of the artist and industrial norms. He claims there is an interactive movement between individual vision and industrial contexts<sup>32</sup>. For Wood, *To Have and Have Not* (Howard Hawks, 1944) can feasibly be 'totally Hollywood, and totally Hawks' simultaneously thanks to a new conceptualisation of the author in context<sup>33</sup>. I retain the notion that authorship and industrial contexts do not cancel each other out conceptually and that, in practice, the artist is both shaped by and shapes production processes and industry patterns.

### The Structural Approach

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<sup>29</sup> Ibid, p. 14.

<sup>30</sup> Robin Wood, 'To Have (Written) and Have Not (Directed)' in Bill Nichols (ed.), *Movies and Methods: An Anthology* (Los Angeles: University Of California Press, 1976), p. 298.

<sup>31</sup> Ibid, p. 301

<sup>32</sup> Ibid, p. 301.

<sup>33</sup> Ibid, p. 305.

Benefitting from the debates over author constructs in *Movie*, the 'structural approach'<sup>34</sup>, as set out by Peter Wollen and Geoffrey Nowell-Smith<sup>35</sup>, sees the author as a pattern of stylistic and thematic motifs or a distinctive yet shifting ideological position within a set of cultural discourses and debates. There were differences between the auteur-structuralists over how fixed the authors' relationship to structuring oppositions was and how to balance culture and politics, on the one hand, and film style and themes on the other. The structural approach is a partial critique of the underlying assumptions of auteur theory. Nowell-Smith recognises authorship as a 'dimension' in film studies but attacks the 'principle of method' that totalises cinema as an authored medium and value judgements that authored films are culturally and artistically superior to the rest of cinema<sup>36</sup>. Authorship becomes therefore, a component of film studies not its dominant focus or objective. I have an affinity with the shift away from cultural evaluation in authorial categorisations and the use of authorship studies to add to the conceptualisation of a medium or industry. Where I depart from the structural approach is in its thorough dismissal of the author as a production presence. Wollen and Nowell-Smith maintained traditional elements of auteur theory, claiming to prove the existence of the author through a core set of formal and thematic principles demonstrated throughout a wide range of disparate texts, such as the 'devious consistency' that Nowell-Smith refers to in regards to Luchino Visconti<sup>37</sup>. In auteur-structuralism, instead of a public persona or living artist, the author is identified as the distinctive combination of unconscious and latent structures present in all of their work.

Both scholars articulate the necessity of further work on collectivity and external (e.g. industrial) contexts in authorship studies. Nowell-Smith concludes that auteur theory needs to

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<sup>34</sup> Wollen, 'The Auteur Theory', p. 536.

<sup>35</sup> Wollen, 'The Auteur Theory' and Nowell-Smith, 'Introduction'.

<sup>36</sup> Nowell-Smith, 'Introduction', p. 10.

<sup>37</sup> Nowell-Smith, 'Introduction', p. 7.

recognise outside pressures and conditions acting upon authorship<sup>38</sup>. Wollen maintains a traditional auteur line that although there are other contributions the director's is the most significant and rounded (the rest being 'noise'<sup>39</sup>), which ultimately dismisses multiple authorship once again. He does suggest, however, that questions need to be asked about where collaborators figure in auteur paradigms<sup>40</sup>. My approach is to focus on collaborators as other potential authors rather than lesser artists, anonymous workers, or part of a cultural cacophony. The structuralist-influenced *Cahiers du Cinéma* editors' article 'John Ford's *Young Mr. Lincoln*'<sup>41</sup> heeds the call for work on film authorship's relationship with external contexts, situating director John Ford within socio-economic history, national politics, studios and producers<sup>42</sup>. By contextualising auteur motifs in this way, we can see how directorial expression is at once subject to and influenced by external pressures. The emphasis here is no longer on the intentions or consistency of the author and his motifs but on the ideological complexities and ruptures produced by a collision between author and socio-political context. The argument is that the film's ambivalences and 'structural absences' derive from a tension between the Republican agenda of the film, engineered by the 20<sup>th</sup> Century Fox producer Daryl Zanuck, and the 'Fordian' imagery and treatment<sup>43</sup>.

This seems to be *Cahiers du Cinéma* readdressing the apolitical nature of previous auteur theory. The article categorises Ford's personal politics and religious affiliations and makes the content and ideology of his personal view of the world central to understanding the film, instead of just the director's control of mise-en-scène<sup>44</sup>. The article's conclusion is that Ford is opposite (or, at least, separate) from the ideological meanings of the film derived

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<sup>38</sup> Nowell-Smith, 'Introduction', p. 13.

<sup>39</sup> Wollen, 'The Auteur Theory', p. 540.

<sup>40</sup> Ibid, p. 542.

<sup>41</sup> The Editors of *Cahiers du Cinéma*, 'John Ford's *Young Mr. Lincoln*' in Bill Nichols (ed.), *Movies and Methods: An Anthology* (Los Angeles: University Of California Press, 1976), pp. 493-529.

<sup>42</sup> Ibid, pp. 497-501.

<sup>43</sup> Ibid, pp. 496-501.

<sup>44</sup> Ibid, p. 501.



from Fox and Zanuck's party political agenda<sup>45</sup>. This is significant in two ways. Firstly, it returns to Hoveyda's notion that the auteur is above narrative meaning and the superficialities of production, suggesting continuity with previous auteur theory's conceptualisation of the author rather than a complete break<sup>46</sup>. Secondly, this political counter-current provided by the author looks forward to a later cultural studies return to looking at authorship through artists who offer resistant political meaning in capitalist systems. My interests in this article are different. Political and ideological viewpoints are cultivated in US TV drama as a means for artists to distinguish their authorship from the generality of television (genres, institutional biases). This thesis is not an evaluation of the radicalism of author politics and morality but instead focuses on how political viewpoint is wielded by producers, directors and writers. The structuralist *Cahiers du Cinéma* argument<sup>47</sup> that the two opposing ideological standpoints of producer and director co-exist within the film is intriguing, however, in terms of multiple authorship. The thesis will apply this approach to looking at how the viewpoints of different artists in US TV drama clash and counteract each other, and how they are reconciled.

### **The Death of the Author?**

In literature studies, post-structuralist scholarship of the 1970s de-centred the author as the maker of meaning in the text in favour of the reader. Scholars such as Michel Foucault and Roland Barthes fragmented author coherence into a set of complex pre-existing cultural discourses. This began a widespread discrediting of authorship studies in literature, film, television and other arts and media that continues to this day. For instance, Matt Hills in 'From the Box in the Corner to the Box Set on the shelf'<sup>48</sup> uses Foucault's 'author-function'<sup>49</sup>

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<sup>45</sup> The Editors, 'Young Mr. Lincoln', p. 528.

<sup>46</sup> Hoveyda, 'Party Girl', pp. 122-132.

<sup>47</sup> The Editors, 'Young Mr. Lincoln'.

<sup>48</sup> Matt Hills, 'From the Box in the Corner to the Box Set on the Shelf: "TVIII" and the Cultural/Textual Valorisation of DVD', *New Review of Film and Television Studies* 5:1 (April 2007), p. 46.

(discussed below) as the basis of his critique of promotional auteur discourses within TV DVD formats. Foucault's 'What is an Author?'<sup>50</sup> challenged 'the sovereignty of the author' in literature by questioning the value of authorship in the interpretation of art<sup>51</sup>. Foucault argued that the author was a 'function' of historically dependent cultural discourses which privileged author interpretations in works of art and was not ontologically a source of coherence and meaning in a text<sup>52</sup>. He argued that interpretation through the author of a text (in terms of style, viewpoint, or biography) impoverished the plural meanings or cultural and linguistic complexities of a text: '[the author] neutralize[s] the contradictions that are found in a series of texts'<sup>53</sup>. Foucault further suggested that the author was not a coherent entity but dispersed throughout the text as different subjects or characters ('a plurality of egos') making him 'complex and variable'<sup>54</sup>. He also observed that authors are constructs of reception discourses; a convenient way of classifying and grouping a disparate set of texts. The treatment of authors as a 'function' of discourse is prevalent in television authorship studies. In many studies the author is identified as a product of contemporaneous discourses on cultural value, the TV industry, or media and publicity. This is most notable in John Thornton Caldwell's *Televisuality*<sup>55</sup>. He argues that author interpretations of 1980s/1990s US network television reflect networks and programmers' discourses distributed in media coverage and publicity outlets whereby the artistic and cultural value of a programme was raised by identifying its creator-producers<sup>56</sup>.

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<sup>49</sup> Michel Foucault, 'What is an Author?' in John Caughie (ed.), *Theories of Authorship: A Reader* (London: Routledge, 1981), pp. 282-291.

<sup>50</sup> Ibid.

<sup>51</sup> Ibid, p. 286.

<sup>52</sup> Ibid.

<sup>53</sup> Ibid, p. 287.

<sup>54</sup> Ibid, p. 289-290.

<sup>55</sup> John Thornton Caldwell, *Televisuality: Style, Crisis and Authority in American Television* (New Jersey: Rutgers University Press, 1995).

<sup>56</sup> Ibid, pp. 105-110.

I disagree with the post-structuralist assumption that the author is only a 'function' of discourse<sup>57</sup>. Whilst US television drama artists are heavily implicated in industrial, media and publicity discourses they are also production entities and make their style and viewpoint identifiable within the text. Furthermore, artists in US TV drama self-consciously bring conceptual and dramatic coherence to programmes or sets of texts that are otherwise irreconcilable. Foucault's argument that authorship is more akin to having ownership and property rights over a text<sup>58</sup> does, however, have extraordinary resonance in US television drama where artists from the late 1950s onwards started to personalise programming through signature production companies and official stamps of ownership such as the 'author' production logo (as discussed in Chapter 3). His argument that the author is one of several discourses available in the text meets with my contention that the author in television drama should be studied alongside other contexts such as genre and narrative conventions, rather than marginalising them. The notion that the author is fragmented in the text is also useful as it points to a myriad of textual strategies by which authorship appears e.g. the 'author-host' discussed in Chapter 2. Discursive constructions of authorship such as biography, highlighted by Foucault<sup>59</sup>, are used to communicate authorial intent to television drama audiences so rather than obscuring interpretation it provides clarity of meaning to readers. Parts of Foucault's theories can therefore be mobilised in the study of authorship television drama and usefully complicate the practice.

The other key post-structuralist text in this regard is Roland Barthes' 'Death of the Author'<sup>60</sup>. Barthes argues against the notion of a single unified meaning in a text provided by the author. He positions the author instead as a relay of rich languages and culturally complex texts. In Barthes' formulation, the meaning of the text is made by the reader: 'a text's unity

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<sup>57</sup> Foucault, 'What is an Author?', p. 286.

<sup>58</sup> Ibid, p. 285.

<sup>59</sup> Ibid, p. 287.

<sup>60</sup> Roland Barthes, 'The Death of the Author' in John Caughie (ed.), *Theories of Authorship: A Reader* (London: Routledge, 1981), pp. 208-214.

lies not in its origins but in its destination'<sup>61</sup>. He argues that reading a text through the author diminishes the multitude of cultures, writings and dialogues available in the text or in language more generally: 'To give a text an author is to impose a limit on that text'<sup>62</sup>. Barthes is influential on television scholarship which argues the television artist is merely a conduit for cultural discourses, texts and languages. This is true particularly of the work of John Fiske<sup>63</sup>, which asserts that cultural discourses arising from television programmes are shaped according to social requirements not the authorial concerns or style of television artists. Barthes' work also impacts on fan studies of television drama where certain scholars, such as Henry Jenkins<sup>64</sup>, have argued that the meaning of the text is now dictated by fan communities and activities rather than programme artists, as I discuss later in this review. Rather than displace the meaning of television dramas on to viewer response and cultural contexts, I contend that meaning in a text lies in interpretations and appropriations of audience predilections and cultural needs by writers, directors and producers in areas such as genre, narrative form and address. This is the middle ground between extremes of the authored and readerly text but also re-centres the author in television drama as an agency which shapes and orders textual meaning. Barthes argues the author is one discourse among many in a text and I believe discussion of television artists need not make those other contexts and constructs irrelevant. In fact, by emphasising how television authors such as producers combine and play with a variety of cultural constructs and discourses the author becomes a source of pluralism rather than anathema to it.

### **Definitions and Difficulties of Authorship in Media**

A major continuity between concepts of authorship in television, film and literature is the idea of authorship as a strategy for coping with anxieties about cultural and artistic value

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<sup>61</sup> Barthes, 'The Death', p. 213

<sup>62</sup> Barthes, 'The Death', p. 212

<sup>63</sup> John Fiske, *Television Culture* (London: Routledge, 1993).

<sup>64</sup> Henry Jenkins, *Textual Poachers: Television Fans and Participatory Culture* (London: Routledge, 1992).

in popular industries of mass-production. Contrarily, this thesis intends to separate authorship from concerns with cultural legitimacy and to acknowledge the impact of popular culture on television artists. Edward Buscombe in 'Ideas of Authorship'<sup>65</sup> suggests that auteurism in film is a historical phase using 'personal expression' as a riposte to doubts about the cultural legitimacy and high art value of cinema in the 1940s. But auteurist critics have not always been self-critical about this tendency; it was often the crux of their theses. Jacques Rivette's article on 'The Genius of Howard Hawks' uses authorship as a means of discussing popular American cinema in the same terms of individual expression as European art cinema or literature with comparisons to F.W. Murnau and Moliere<sup>66</sup>. Andrew Sarris in *The American Cinema*<sup>67</sup> argues that authorship is a means to an end, in that it is simply the best way to bring criticism of 'serious purpose and individual artistry' to low genres in media seen as culturally bankrupt. Thus the point was not to extol authorship as a theoretical concept but to elevate the cultural reputation of popular Hollywood cinema. I agree that the commercial mass-production of popular texts is not antithetical to authorship and creativity but disapprove of the methodological emphasis in authorship studies on proving that popular culture can be artistically and humanistically valuable. This thesis does not have this agenda and instead looks to locate authorship where it is identifiable in text and production, institutionally and industrially, and in media and publicity discourses.

We can detect an even greater cultural anxiety in television drama studies. Scholars used the authorship of television dramatists (predominantly writers) as a backlash against conceptualisations of television as mass-entertainment, mindless flow and communication. G.W. Brandt's survey of British television dramatists *British Television Drama* identified a strand of innovative screen writing taking place alongside the ephemeral entertainment and

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<sup>65</sup> Edward Buscombe, 'Ideas of Authorship' in John Caughie (ed.), *Theories of Authorship: A Reader*, p.23

<sup>66</sup> Jacques Rivette, 'The Genius of Howard Hawks' in Jim Hillier (ed.), *Cahiers du Cinéma Volume 1: The 1950s-Neo-Realism, Hollywood, New Wave* (London: Routledge, 1985), p. 128.

<sup>67</sup> Sarris, *The American Cinema*, p. 29.

domesticated programming of television. He argues: 'The valid non-aesthetic functions of TV do not displace the strictly aesthetic ones'<sup>68</sup>. A scathing rejection of this critical conflation of authorship and cultural legitimacy comes from John Fiske and John Hartley's *Reading Television*, which argues that the question of TV drama authorship is not about the properties of the medium but the cultural esteem of literature and drama:

'The television medium is characteristically oral rather than literate...But it serves a society whose investment in the modes of thought associated with literacy is very great'<sup>69</sup>.

Thus Fiske and Hartley argue that the notion of authorship in television is an ideological obfuscation of the true voice of the medium (oral communications and semiotic signs) by programme-makers trying to impose high art criteria onto television aesthetics. My return to authorship in television studies is not an attempt to make more art claims for television; it breaks with previous studies of dramatists that do so. Nor is this thesis trying to claim television drama as comparable to film or literature by focusing on authorship. Issues of television form, address, genre and production cultures are taken into consideration in the paradigms of TV authorship I discuss.

Authorship studies do, however, differ across film, literature and television studies when approaching popular texts. As shown in the first section, film studies auteur theorists conducted 'serious' criticism on commercial cinema<sup>70</sup>. Literature studies have also increasingly profiled authors of popular fiction, mainly in writing for children. There are many examples including Tom McCarthy's *Tintin and the Secret of Literature*<sup>71</sup> which argues that Belgian comic book writer Hergé should be considered on a par with 19<sup>th</sup> Century realist

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<sup>68</sup> G. W. Brandt (ed.), *British Television Drama* (Cambridge: Cambridge University Press, 1981), p. 5.

<sup>69</sup> John Fiske and John Hartley, *Reading Television* (London: Methuen, 2003), p. 127.

<sup>70</sup> Sarris, *The American Cinema*, p. 29.

<sup>71</sup> Tom McCarthy, *Tintin and the Secret of Literature* (London: Granta Books, 2007).

novelists. Television authorship studies have tended to ignore the possibilities for a meeting between authorship and popular culture, suggesting instead that television authorship is present primarily in the high alternatives to mass-tastes and 'lowest common denominator' programming. Brandt and Murdock<sup>72</sup> both justify the place for authorship within television by segregating television into programmes based on audience taste and television based on personal expression. Both scholars preach a tolerant co-existence of these two types of television but in doing so they polarise the 'popular' and the 'serious', which makes value judgements on which of the two types is 'good television'. Edward Buscombe in 'Creativity in Television'<sup>73</sup> similarly argues that authorship in television is only to be found in 'ghettos of creativity', in short-run series with single writers. He claims that sub-cultures of original artistic expression exist outside the generic factory line of programme production where 'form becomes formula'<sup>74</sup>. These prescriptions prevent us understanding moments when personal expression is seen in popular television aesthetics and when authorship is interwoven into a programme's commercial success.

There has been some scholarship on writers and producers of popular genre television, such as *Star Trek* (Paramount Television, 1966-1969) creator Gene Roddenberry in Catherine Johnson's *Telefantasy* or *Charlie's Angels* (Spelling-Goldberg Productions, 1976-1981) producer Aaron Spelling in Osgerby and Yates' edited collection *Action TV*<sup>75</sup>. However, television studies more typically applies authorship to quality cable series producers such as Alan Ball, creator of *Six Feet Under* (HBO, 2001-2005) in books such as Akass and McCabe's *Television to Die For* or David Chase of *The Sopranos* (HBO, 1999-

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<sup>72</sup> Brandt, *British Television Drama*, p. 5 and Graham Murdock, 'Authorship and Organisation', *Screen Education* 35 (Summer 1980), pp. 27-28.

<sup>73</sup> Edward Buscombe, 'Creativity in Television', *Screen Education* 35 (Summer 1980), p. 8.

<sup>74</sup> Ibid.

<sup>75</sup> Catherine Johnson, *Telefantasy* (London: BFI, 2005) and Bill Osgerby and Anna Gough Yates (eds.), *Action TV: Tough Guys, Smooth Operators and Foxy Chicks* (London: Routledge, 2001).

2007) in several edited collections by David Lavery<sup>76</sup>. This is instead of everyday network programmes<sup>77</sup>. When network series are considered authored, it tends to be at the high end of boutique television e.g. the *Twin Peaks* (Lynch-Frost Productions, 1990-1991) co-creator David Lynch in Lavery's *Full of Secrets*<sup>78</sup>. Headway still needs to be made on considering qualities of authorship within popular forms of television drama. This thesis both shifts emphasis to popular television drama and interrogates the labelling of authored texts as 'high television'. While invoking Hollywood auteur theory's detailed analysis of popular texts, the thesis avoids the authoritarian authorship models of critics such as Sarris, whose work advocates the author's transcendence over the work and the industry ('something extra ... [in] the mindlessness of a mass medium')<sup>79</sup>. It will instead observe a duality of and interplay between artists and their industrial contexts and confront the problem of how to incorporate external contexts into television authorship rather than downplay their significance.

To this last point, there is still a shared problem in authorship studies throughout television, film and literature; how to incorporate social, economic and industrial contexts into the authorship paradigm. In film studies, this challenge is crystallised by Stephen Heath's 'Comment on 'Ideas of Authorship''<sup>80</sup>, which critiques Edward Buscombe and Peter Wollen<sup>81</sup> for merely adding social and structural components to auteur theory rather than admitting it inadequate for a socio-historical understanding of film. Heath calls for 'a critical perspective on the use of the idea of authorship and its assumptions'<sup>82</sup>. He argues that auteur-structuralism negates the combination of creativity and outside industrial and social pressures

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<sup>76</sup> David Lavery (ed.), *This Thing of Ours: Investigating The Sopranos* (London: Wallflower Press, 2002) and David Lavery (ed.), *Reading The Sopranos: Hit TV from HBO* (London: I.B. Tauris, 2006).

<sup>77</sup> Kim Akass and Janet McCabe (eds.), *Reading Six Feet Under: TV to Die For* (London: I.B. Tauris, 2005) and David Lavery (ed.), *This Thing of Ours: Investigating The Sopranos* (London: Wallflower Press, 2002).

<sup>78</sup> David Lavery (ed.), *Full of Secrets* (Detroit: Wayne State University Press, 1995).

<sup>79</sup> Sarris, *The American Cinema*, p. 20.

<sup>80</sup> Stephen Heath, 'Comment on "Ideas of Authorship"' in John Caughie (ed.), *Theories of Authorship*, pp. 214-220.

<sup>81</sup> Edward Buscombe, 'Ideas of Authorship' and Peter Wollen, 'The Auteur Theory' in John Caughie (ed.), *Theories of Authorship*, pp. 22-33 and pp. 138-151.

<sup>82</sup> Stephen Heath, 'Comment on *The Ideas of Authorship*' in John Caughie (ed.), *Theories of Authorship*, p. 219.



and merely strips away the text to reveal an authorial personality<sup>83</sup>. In literature, Walter Benjamin's essay 'The Author as Producer' argues that the author must be seen in light of contemporaneous production models and social relations in order that their work may be evaluated<sup>84</sup>. Benjamin is correct that the critical isolation of the author fails to locate artists in a contemporaneous social and industrial landscape<sup>85</sup>. However, Heath's notion that authorship studies looks for auteurism at the expense of reception and context doesn't have to be the case. This thesis foregrounds the way in which the author circulates in culture, primarily through media and publicity, and the contexts in which they do so, whether institutional or industrial. Except on rare occasions, it does not discuss the larger social and political implications of television artists and therefore cannot answer Heath's questions about the relations of authorship to a wider society. It does contend, however, that an author expresses social and ideological viewpoints. Rather than examining the impact of authorship on society, the emphasis is on how cultural climates inform artists' viewpoints as well as their approach to content and style.

The problems Heath identifies of privileging the 'inner' world of artists at the expense of wider concerns are compounded with the use of author biography as the standard for reading the body of texts, an approach that often narrows down social context to personal background. This is a tendency noted by John R. Cook<sup>86</sup> in *Dennis Potter: A Life on Screen* when he refers to how the plays of British TV dramatist Dennis Potter are represented in scholarship as biographical journeys but can also be identified in scholarship on US TV drama such as Jon Krampner's *The Man in the Shadows*<sup>87</sup> which reads 1950s television through the life and career of anthology producer Fred Coe. The focus on author biography

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<sup>83</sup> Heath, 'Comment', p. 216.

<sup>84</sup> Walter Benjamin, 'The Author as Producer' in Walter Benjamin, *Reflections: Essays, Aphorisms, Autobiographical Writings* (New York: Harcourt Brace Jovanovich, 1978), p. 226.

<sup>85</sup> *Ibid*, pp. 225-230.

<sup>86</sup> John R. Cook, *Dennis Potter: A Life on Screen* (Manchester: Manchester University Press, 1998), pp. 6-8.

<sup>87</sup> Jon Krampner, *The Man in the Shadows: Fred Coe and the Golden Age of Television* (New Brunswick, NJ: Rutgers University Press, 1997).

doesn't always negate broader social or historical concerns. S.M.J. Arrowsmith's essay on Peter Watkins in Brandt's *British Television Drama*<sup>88</sup> uses the television dramatist as the starting point for a discussion of the BBC's relationship to national politics and the public as well as UK TV production issues in the 1960s and 1970s such as economic instability. I am also using dramatists to open up production cultures (this time in US TV drama) but I suggest a different use of biography in authorship studies. Positioning the television author too simplistically as the product of his industrial and historical moment can lose sight of the individual artist's contribution to text and production. Biographical case studies therefore do not always capture what is particular about television artists in comparison with others. Knowledge of author biography is a strategy that artists, publicity agents and journalists draw upon to identify dramatists to audiences and form part of the media or textual construct of authorship that figures in the personalisation of US TV drama. This is identified by Caldwell in *Televisuality*<sup>89</sup>: 'Choreographed by network press releases, the media ran with the story that this final destination [in *Quantum Leap* (Belisarius Productions, 1989-1993)] was actually the childhood hometown of series producer Donald Bellisario'. Therefore this thesis continues to focus on biography in authorship studies but reflexively in terms of how it is exploited both intra-textually and in media culture.

In the previous section, I discussed how authorship had become discredited following the post-structuralist attacks on author interpretations of media texts. However, rather than leave authorship altogether, recent film and television scholarship has continued to draw on the topic by looking at the political significance of the author. Benjamin's Marxist analysis of literary authorship once dictated that the personal voice is important in literature only in so far as it is politically immediate<sup>90</sup>. The notion that authorship is only important as ideological construct carries through to John Caughie's argument that there is still a place for the author

<sup>88</sup> S.M.J. Arrowsmith, 'Peter Watkins' in George Brandt (ed.), *British Television Drama*, pp. 217-238

<sup>89</sup> Caldwell, *Televisuality*, p. 109.

<sup>90</sup> Benjamin, 'The Author as Producer', p. 233

in poststructuralist film studies (despite Barthes and Foucault<sup>91</sup> de-centring the author and revealing him as a product of bourgeois ideology) in the political interrogation and social exposure of the author:

‘For authorship, just as the ideal spectator existing outside history and sociality is an illusory figure, so also the ideal author, existing only inside the text, will have to be questioned’<sup>92</sup>

Indeed, David Gerstner’s tangible embarrassment at undertaking film authorship studies is offset by arguing (recalling Benjamin) that personal expression is only worthy of study when it is a reaction of minor voices against the status quo. Gerstner asks: ‘In what ways might the filmmaker-as-film-author challenge rather than submit to the ideological saturation of Hollywood production?’<sup>93</sup> Here authorship is only invoked because Gerstner perceives a way of using it against the capitalist hegemony of classical Hollywood production. He can only conceive of authorship studies as the study of counter-cultural artists. Gerstner tries to re-ignite the auteur-as-radical formulation found in the later structuralist writings of *Cahier du Cinema*<sup>94</sup> as a way of justifying the pursuit of art criticism based in a personality cult<sup>95</sup>. He does not explain why he and other political theorists of film would continue working within authorship paradigms if the very notion is an archaic hangover from nineteenth century bourgeois art criticism and is inherently apolitical. Television studies also takes up this political mantle of authorship. For instance, Brandt’s *British Television Drama*<sup>96</sup> frequently inscribes the television dramatist as the communicator of radical politics rather than the

<sup>91</sup> Barthes ‘Death of the Author’ and Foucault ‘What is an Author’.

<sup>92</sup> John Caughie, ‘Fiction of The Author/Author of Fiction’ in John Caughie (ed.), *Theories of Authorship: A Reader* (London: Routledge, 1981), p. 206.

<sup>93</sup> Gerstner, ‘The Practices of Authorship’ in David A. Gerstner and Janet Staiger (eds.), *Authorship and Film*, p. 5.

<sup>94</sup> The Editors of *Cahiers du Cinéma*, ‘Young Mr. Lincoln’.

<sup>95</sup> Gerstner, ‘Authorship’ in David A. Gerstner and Janet Staiger (eds.), *Authorship and Film*, p. 19.

<sup>96</sup> Brandt, *British Television Drama*, pp. 1-35.

innovator of style (although both categories are present in the book's various essays). I am not interested in authors' political radicalism or making judgements on the ideologies of individual artists. My interest is in the relationship between authorship and politics in terms of how television authors can achieve visibility and direct contact with an audience through political viewpoint.

Other authorship scholars have dealt with the unpopularity of authorship by treating it solely as an economic issue. Caldwell's *Televisuality*<sup>97</sup> discusses the economic ramifications of US TV drama authorship. He identifies an auteurist bent to the publicity and industry discourse around American network television programming in the 1980s and 1990s. Rather than evidence of a new wave of individual expression in television, Caldwell argues that arguments for TV authorship are network marketing strategy to brand programmes together and put so-called 'boutique' programming above the monotonised viewing experience<sup>98</sup>. For Caldwell, this ensured the return of niche 'demographics' such as the young, urban, middle-class audience sought after by networks and sponsors because of their higher earnings and affluent lifestyles<sup>99</sup>. He argues that authorship discourse was a result of the industry moving away from high ratings towards finding a group of viewers whose economic profile and consumption patterns meant greater returns for sponsors on their products. Authorship labels are also said to be a legitimisation the techno-economic trend of 'stylistic excess' in 1980s American television<sup>100</sup>. Therefore, this development was only a manufacture of 'the defining illusion of a *personal touch*' [Caldwell's italics] not a sign of authorship in text and production<sup>101</sup>. As revealing as Caldwell arguments are in terms of industrial and institutional history, his analysis neglects many of the issues I want to pursue, particularly the question of how much producers, directors and writers contribute to the text and production of television

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<sup>97</sup> Caldwell, *Televisuality*.

<sup>98</sup> Ibid, pp. 106-108.

<sup>99</sup> Ibid, pp. 108-110.

<sup>100</sup> Ibid, pp. 14-18.

<sup>101</sup> Ibid, p. 105.

programmes. Caldwell's work is enlightening on how networks and programmers wanted consumers to believe in authorship for commercial reasons but provides little production study or textual analysis that could argue for or against a space for authorship in contemporary television drama.

Caldwell's conceptualisation of how authorial signature is manufactured through the text is still, nonetheless, groundbreaking in terms of detailing how programmes can be aesthetically manipulated to appear personalised. I want to investigate this further with reference to the 'author-host' tradition of late 1950s anthology drama (Chapter 2) and producer logos in 1980s series drama (Chapter 3). This develops Caldwell's notions of author publicity into an analysis of how artists impose thematic and stylistic consistency on to programmes. His more recent publication *Production Culture*<sup>102</sup> rectifies the absence of production and text enquiry in *Televisuality*<sup>103</sup> in its ethnographic research into contemporary US media production environments, with several sections on fictional TV programming. Many of Caldwell's theorisations of television artists are useful and illuminating (particularly in terms of their attitudes to audiences and place in production hierarchies) and will be used throughout the thesis. However, the exhaustive primary research in this book sometimes conceals false assumptions or myth-constructions about television artists, perhaps a by-product of Caldwell's proximity to and familiarity with the artists he is evaluating. My own production research and textual analysis has found exceptions or challenges to Caldwell's production paradigms that are brought out in later chapters (especially Chapter 4).

Roberta Pearson's 'The Writer/Producer in American Television'<sup>104</sup> argues for the institutionalisation of artists who combine writing, producing and writing ('hyphenates') in American network television drama since the mid-1970s. She traces 'hyphenate' culture back

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<sup>102</sup> John Thornton Caldwell, *Production Culture: Industrial Reflexivity and Critical Practice in Film and Television* (Durham and London: Duke University Press, 2008).

<sup>103</sup> Caldwell, *Televisuality*.

<sup>104</sup> Pearson, 'The Writer/Producer', pp. 11-27.

to the growth of the free market following the demise of the classic network oligopoly of ABC, NBC and CBS in the 1980s and the emergence of a multi-channel television economy in which niche programming can gain audience shares and secure advertising<sup>105</sup>. Pearson argues that the intensified ratings wars that these new networks brought to the television marketplace made authorially distinctive programmes, which could attract viewers to a particular network, profitable and hence this precipitated a culture of television authorship. As is demonstrated in Chapter 4, Pearson is guilty of overemphasising the industrial significance of the 'writer-producer' role in post-1980s US TV production. The other major problem of this article is that, like *Televisuality*<sup>106</sup>, Pearson's work is limited to discussing the significance of US TV drama authorship to network economics and stops short of analysing their impact on text and production. For Pearson, writer-producers such as Steven Bochco and *Buffy the Vampire Slayer* (20<sup>th</sup> Century Fox, 1997-2003) creator Joss Whedon are merely commodities in an economically unstable television marketplace. I agree that economic circumstances are factors in this perceived growth in authorship in 1980s television. However, Pearson's model only really explains how media images of authorship have been constructed in industry discourse and magazine journalism e.g. her emphasis on the role of writer-producers in constructing network brand identities<sup>107</sup>. Pearson doesn't offer any reflections on how authorship has impacted programming or any substantive material on authorship within production cultures. Pearson and Caldwell are both correct to posit that the discourse of the authorship of the writer-producer was essential, economically and publicity-wise, in popular and boutique network television (drama) of the 1980s onwards. This may reflect these scholars' true interests in the subject of US TV drama authorship (e.g. economics and publicity) but their arguments attempt to cover authorship in its entirety without taking the text and production into consideration.

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<sup>105</sup> Ibid.

<sup>106</sup> Caldwell, *Televisuality*.

<sup>107</sup> Ibid, p. 18.

Graham Murdock's 'Authorship and Organisation'<sup>108</sup> tries to suggest a middle ground between polarised approaches to television drama that either focus on the 'romantic stereotype of the artist' as individual genius or a craftsman 'in a web of ideological and economic pressures'<sup>109</sup>. Murdock's solution is that creative expression can be discussed but within paradigms of the marketplace. For Murdock, some high-end British television dramas such as single plays contain an 'ideology of authorship'. However, he claims these programmes are part of a marketplace. The marketplace provides supply goods, which he describes as popular television that ensures revenue, as well as prestige goods, which he defines as artist's personal projects designed to take a loss. Murdock argues both sets of goods serve commercial purposes and therefore that authorship is not antithetical to the market logic of the television economy<sup>110</sup>. He therefore describes television drama as a shifting interplay of artistic and economic discourses and incorporates economic factors into authorial paradigms. Crucially, Murdock finds space to take into account how the text gets to the screen and how artists' personal style translates into the finished broadcast. Through Murdock's model we see that it is possible in television scholarship to juggle authorship with commercial contexts. In this thesis, I advocate the notion that television artists are part of a market economy be that network sales (e.g. syndication rights), media publishing industries (e.g. newspapers) or DVD markets (e.g. commentaries).

In order to undertake authorship studies, media critics feel increasingly obliged to justify their reasons for continuing with a dated and discredited theoretical concept. A common 'get-out clause' for studying individual artists in media is to discuss them as a constructed mythology created by the media and public. This allows scholars to continue to focus on authors without endorsing authorship theories. Undoubtedly, the notion of authorship as a mythos is paramount to any study of television artists, as shown by

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<sup>108</sup> Murdock, 'Authorship and Organisation', pp. 19-36.

<sup>109</sup> Ibid, p. 19.

<sup>110</sup> Ibid, pp. 27-30.

Foucault<sup>111</sup> and other scholarship looking into the media image of artists<sup>112</sup>. However, in adopting this line, authorship studies moves away from discussing key roles in production, and often declines to mention how the mythic status of artists impacts on programmes. In film studies, the emphasis on author mythologies apologises for some of the romantic assumptions underlying auteur theory while academics continue to investigate the topic of authorship. Charles Eckert<sup>113</sup> calls for auteur critics to put less emphasis on reading the film through the author and his body of work and more on the social impact of directors' public mythologies. He argues that cultural mythologies have developed around Hollywood and European art films and directors such as John Ford and Ingmar Bergman and that these need investigating. Eckert claims that we can understand cultural shifts through the mythos of these cinema directors, arguing that the work is of social value rather than another fetishisation of artists.

Television studies also utilises this move to analysing the public profile of artists with Glen Creeber using 'the historical reception of [Dennis] Potter's work' to deconstruct the mythos surrounding the biographical interpretations and 'status in British culture' of the dramatist<sup>114</sup>. In this instance, I think the work is valuable because it looks at how the author functions in the public realm and is an image constructed by the media. Similarly, Caldwell opens up some interesting perspectives on how television artists' public personas are inscribed into the television programme aesthetically with his enquiry into mid-1990s American drama series such as *Quantum Leap* and *thirtysomething* (Bedford Falls Productions, 1987-1991)<sup>115</sup>. Caldwell demonstrates how characterisation in these series is broadened to include parallels to the publicised careers and backgrounds of the shows'

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<sup>111</sup> Foucault, 'What is an Author?'.  
<sup>112</sup> Caldwell, *Televisuality*.

<sup>113</sup> Charles Eckert, 'The English Cine-Structuralists' in Caughie (ed.), *Theories of Authorship*, pp. 163-164.

<sup>114</sup> Creeber, *Dennis Potter*, p. 26.

<sup>115</sup> Caldwell, *Televisuality*, pp. 106-108.



creators<sup>116</sup>. These examples of TV scholarship demonstrate that author mythos can be studied in conjunction with artists' impact on a text and production cultures. However, I think there are two dangers here. The first is that critics can begin to inadvertently judge the author solely using media mythology where, as in Pearson's article<sup>117</sup>, the importance of authorship as a marketing tool to sell programmes to viewers clouds any understanding of the author's contribution to text and production. Here we are left to think that Pearson's vague understanding of television production cultures in which hyphenates are somehow involved with the day-to-day running of the programme is satisfactory for the scholar<sup>118</sup>. The second danger is we can end up merely studying contemporaneous author critics and arguing that the way in which the television author is constructed by the media is the only remaining significant issue in authorship. This thesis which uses media material to gain insight into authorship in production and media images to reflect on textual meaning does not treat the topic of authorship in this way.

Authorship should be re-conceptualised as multiple rather than singular. The issue of how to negotiate authorship with collaboration and delegation is one that has dogged screen authorship studies throughout its history. To take an example, when the French film critics of *Cahiers du Cinéma* visited Alfred Hitchcock on a film set, this is what they found:

'Bazin was taken aback by the fact that during the hours of filming he witnessed ... Hitchcock intervened in the action only twice and otherwise seemed uninvolved in the shooting'<sup>119</sup>

Critics who had constructed an auteur theory in which the director was responsible for all aspects of a film now became disillusioned on finding that the person they had often used to

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<sup>116</sup> Caldwell, *Televisuality*, p. 108.

<sup>117</sup> Pearson, 'The Writer/Producer', p. 18.

<sup>118</sup> Ibid.

<sup>119</sup> Quoted from James M. Vest, 'To Catch a Liar: Bazin, Chabrol, and Truffaut Encounter Hitchcock' in Richard Allen and Sam Ishii-Gonzales (eds.), *Hitchcock: Past And Future* (London: Routledge, 2004), p. 112.

support this theory was handing off the majority of responsibility to his assistants. In film studies these problems are a legacy of positioning the author as a figure rigorously involved in every aspect of production. This is the case with V.F. Perkins' article 'Moments of Choice' which argues that the director in cinema exerts close control over everything from performance to props, sets and effects<sup>120</sup>. There is nonetheless critical precedent for a balancing of authorship and collaboration discourses in film studies. John Caughie in *Theories of Authorship*<sup>121</sup> discusses the notion of 'liberal auteurism' in film in which the field of creative contribution can be opened up to figures such as writers and cinematographers. This seems an obvious step but it is an acute distinction when considering the previous importance paid to the director as single controlling artist in the field of film. Andrew Sarris' film history<sup>122</sup> is based around author hierarchies, with those directors receding from coherent artistic visions and utilising collaboration described as 'weaker' than those that don't and the analysis getting briefer and more biting as the list of directors goes on. Even Caughie's 'liberal auteurism' doesn't stand too much scrutiny as it may simply serve to find alternative auteurs from the bottom-down rather than telling us anything about collaborations *between* artists. The frequent critical conceptualisation of television production as multiply determined means that television scholarship is often better at incorporating collaboration into author paradigms. Buscombe's argument<sup>123</sup> that television is a more collaborative medium than film crystallises an attitude in parts of television scholarship that authorship can be multiple. Glen Creeber<sup>124</sup>, for instance, speculates that a closer inspection of television's working practices would find multiple artists working on one text. I want to see television authorship studies build on these collaborative definitions of the medium not to deny the existence of authorship

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<sup>120</sup> V.F. Perkins, 'Moments of Choice' in *The Movie 58* (1981), pp. 1141-5.

<sup>121</sup> John Caughie, 'Auteurism in Theory' in John Caughie (ed.), *Theories of Authorship: A Reader* (London: Routledge, 1981), p. 14.

<sup>122</sup> Ibid, p. 237.

<sup>123</sup> Buscombe, 'Creativity in Television', p. 8.

<sup>124</sup> Creeber, *Dennis Potter*, p.20.

but to demonstrate how television artists, each with a distinctive style or approach, interact with each other during production and within the frame of the text.

The notion of collaborators co-existing with the authority of a primary artist, which will be discussed throughout the thesis, can be contextualised within art theory through M.M. Bakhtin's discussion of heteroglossia<sup>125</sup>. Bakhtin argues with respect to the novel that a multitude of specific 'languages', (be they social, cultural, intra-textual or generic) interact within a text but that the integrity and individuality of the author's voice remains intact<sup>126</sup>. Bakhtin argues that the author 'refracts' his intentions through various voices in the text but maintains distinctiveness from them through 'plays with language [in] his own style' and 'intentions and accents' maintaining 'point of view' and 'introducing and organising the heteroglossia'<sup>127</sup>. This results in an 'almost complete fusion of voices' which maintains the author's 'presence at every point in the work'<sup>128</sup>. The exact processes by which the author achieves this will be discussed later, but for now it seems appropriate to explain why I would use this notion for television drama. There is precedent for using Bakhtin's notion of heteroglossia to refer to television, with Robert Stam using the theory to show how television as 'mass media...refracts and relays...the ambient heteroglossia'<sup>129</sup> and how antagonistic voices in texts produce resistant readings of cultural hegemonies. There is also Stam's notion of a Bakhtinian framework underpinning Newcomb and Hirsch's 'Television as Cultural Forum'<sup>130</sup>, discussed below, selecting 'dialogue' as the 'defining element of the creation of television content' and thus seeing television as a heteroglossia of industrial collaboration<sup>131</sup>. Stam does not use Bakhtin's heteroglossia to discuss authorship. He denies that the

<sup>125</sup> M.M. Bakhtin, 'Heteroglossia in the Novel' in Simon Denith (ed.), *Bakhtinian Thought: An Introductory Reader* (London: Routledge, 1995), 195-225.

<sup>126</sup> Ibid, p. 197, 222.

<sup>127</sup> Ibid, pp. 204-208.

<sup>128</sup> Ibid, pp. 208-209.

<sup>129</sup> Robert Stam, *Subversive Pleasures* (Baltimore, Maryland: John Hopkins University Press, 1989), pp. 220-221.

<sup>130</sup> Horace Newcomb and Paul Hirsch, 'Television as a Cultural Forum' in Horace Newcomb (ed.), *Television: The Critical View (5<sup>th</sup> Edition)* (Oxford: Oxford University Press, 1994), pp. 503-516.

<sup>131</sup> Stam, *Subversive Pleasures*, p. 257.

collaborative work on programmes can be managed by the ‘orchestration’ of a ‘unitary producer’<sup>132</sup>. My use of Bakhtin’s heteroglossia demonstrates the incorporation of generic, authorial and intertextual voices into the text without eliminating the author’s ‘refraction’ and ‘stratification’ of these ‘languages’ to reaffirm his own distinctiveness within the programme<sup>133</sup>.

### Authorship in Television?

As previously shown, studies of authorship in film often argue that it brings out the distinctive qualities inherent in a medium. It is ironic, then, that such scholarship in television studies is so frequently dominated by concepts of authorship inherited from film, theatre and literature rather than stressing medium-specific authorship paradigms. Creeber has pointed out that in television studies the reality of production and authorship can be obscured by scholars applying models of art criticism of 19th Century literature to their analyses<sup>134</sup>. Examples include Brandt’s<sup>135</sup> definition of originality in television drama as new theatrical writing: ‘[Television] retains an umbilical link with the theatre’. For Brandt, television drama is not a break with theatre but of the adaptation of stage plays for television and is a means of ‘useful employment’ for theatre playwrights that also exposes them to a mass-audience<sup>136</sup>. Brandt’s contributors cannot discuss television without containing it within paradigms of film and theatre either. Caldwell’s *Televisuality*<sup>137</sup> worked towards definitions of medium-specific television style (e.g. ‘stylistic excess’ as characteristic of 1980s network television<sup>138</sup>) but he is prone to over-emphasising the importance of cinematic authorship in 1980s television production. Caldwell argues that authorial signature in 1980s US network television

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<sup>132</sup> Stam, *Subversive Pleasures*, p. 221.

<sup>133</sup> Bakhtin, ‘Heteroglossia’, pp. 197, 208.

<sup>134</sup> Creeber, *Dennis Potter*, p. 19.

<sup>135</sup> Brandt (ed.), *British Television Drama*.

<sup>136</sup> Ibid, pp. 8-14.

<sup>137</sup> Caldwell, *Televisuality*, pp. 105-118.

<sup>138</sup> Ibid, p. 14.

discourse derives from the influx of Hollywood émigré directors and producers<sup>139</sup>. Admittedly, Caldwell's point is about television imitating film. However, his explanation for an authorship boom in US network television in the 1980s is that it is the legacy of auteur production cultures in Hollywood and independent American cinema which have been carried over by directors moving into network TV. His textual analysis also only focuses on how television imports, or 'appropriates', other media e.g. how network TV showings of Oliver Stone films impact on viewers' understanding of his authorship<sup>140</sup>. In this sense, is Caldwell really looking at authorship within television? In any new study of television authorship we have to acknowledge and describe how television has its own modes of production and has developed an aesthetic distinct from film and theatre. This prevents the artistic and cultural powerhouse of cinema from limiting our critical language on television artists. It can of course also be enriched by interrelations with cinema. Conceptualisations of television authorship in media and occasionally by artists often stress an inheritance of or overlap with cinema. It is no coincidence, therefore, that prestigious television artists have cinematic kudos (Alfred Hitchcock, Steven Spielberg). To some extent, this is what Caldwell is arguing, even if he elides original television authorship in the process by choosing Stone as his major case study in the chapter on TV authorship rather than a TV producer, such as Bochco<sup>141</sup>. The interrelations between cinema and US TV authorship are too large a topic for this thesis to explore in depth but where relevant it will be acknowledged. I will, however, avoid Caldwell's mistake of letting a discourse on the interrelations between film and TV authorship become solely a treatise on TV's import of film.

Film and television scholarship construct very different hierarchical models of authorship. However, they both have the same problem; that of attributing authorship to one role above all others. In film studies, academic consensus has it that the director has authority

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<sup>139</sup> Ibid, p. 18.

<sup>140</sup> Ibid, pp. 110-133.

<sup>141</sup> Ibid, pp. 110-130.

over a coherent vision and all other collaborators work in support. Sarris<sup>142</sup> has explicitly championed this directorial autonomy, which originates from *Cahiers du Cinéma* critics' assertions that the director can transcend the quality of writing and acting in their work: 'The strong director imposes his personality on a film; the weak director allows the personalities of others to run rampant'. Sarris argues that only the director has control over visual style and 'sublimity of expression' and that collaboration only exists in so much as other artists reinforce his visual imagination<sup>143</sup>. Stephen Heath's<sup>144</sup> attack on the 'assumption of the author as originator of discourse' correctly identifies that such a concept poses a problem when we find a text in which the director has played a diminished role. Creeber<sup>145</sup> comments on the reverse happening in television with the fetishisation of the writer, whom he points out is not responsible for the way the text reaches the screen, gaining so much critical attention that the director is marginalized despite the same level of input as in feature film: 'the script is only *one* creative act, important as it is, in the overall production'. Brandt and Cook's work<sup>146</sup> is guilty of this bias with both critics unproblematically attributing all innovations of visual style to the television writer. Phrases such as 'Sandford powerfully exploited the form of drama/documentary' are commonplace in *British Television Drama*, claiming the camera and editing choices for the writer<sup>147</sup>.

John Caughie's 'Rhetoric, Pleasure and "Art Television"'<sup>148</sup> answers the question of the writer's partial authorship by arguing that the role of writer-director has 'more continuous control over the process...breaking down the division between professional expert and artist'. For Caughie, the writer-director creates artistic wholeness by developing a visual and writing

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<sup>142</sup> Sarris, *The American Cinema*, p. 31.

<sup>143</sup> Ibid.

<sup>144</sup> Heath, 'Comment', p. 214.

<sup>145</sup> Creeber, *Dennis Potter*, p. 22.

<sup>146</sup> Brandt, *British Television Drama* pp. 194-216 and Cook, *Dennis Potter*, p. 16.

<sup>147</sup> Martin Banham, 'Jeremy Sandford' in George Brandt (ed.), *British Television Drama* (Cambridge: Cambridge University Press, 1981), p. 196.

<sup>148</sup> John Caughie, 'Rhetoric, Pleasure and "Art Television"-*Dreams of Leaving*', *Screen* 22:4 (1981), p. 15.

style in tandem, balancing his literary skills with the technical means of visual expression. Pearson's article<sup>149</sup> resolves this question in terms of US television by citing the producer-story editor dynamic in the classic network system and the emerging writer-producer-director (or 'hyphenate auteur') that has been a staple of network branding since the 1980s. These articles discuss multi-authorial disciplines in television but still rely on the assignment of creative control to one individual rather than the contributions of multiple artists<sup>150</sup>. This thesis avoids defining authorship too narrowly in favour of a single individual, observing that other artists below the rank of writer do not simply support their vision but add to and rephrase it. It also takes into account alternate roles that could be considered authorial (e.g. author-host, production company president) and how they contribute to aesthetics, creativity and the effect of personalisation in US television drama.

The body of television studies that dismisses authorship tends to do so on the grounds that there is no originality or creativity in television and what new products consist of is a re-production of already-written constructs of culture and ideology. This conception of television is present in the work of Fiske and Hartley<sup>151</sup>. The theory is handed down from the post-structuralist theories of Roland Barthes, as noted above. My counter-argument to this is that the author can be one of these constructs. Television authors should be examined not as the key to deciphering the text but as one of several discourses or constructs present *within* a text. Fiske and Hartley's *Reading Television*<sup>152</sup> instead claims that the television author assimilates messages from culture and then re-transmits them back to an audience in what they call 'Bardic television'. This draws upon the notion of a cultural commentator encoding current events into performance and then re-distributing the information to a public at large.

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<sup>149</sup> Pearson, 'The Writer/Producer', pp. 11-26.

<sup>150</sup> Paul Madden, 'Jim Allen' in George Brandt (ed.), *British Television Drama* (Cambridge: Cambridge University Press, 1981), pp. 36-56 mentions direction and production conditions impacting on the creation of a text but he tends to be the exception.

<sup>151</sup> Buscombe, 'Creativity in Television' and Fiske & Hartley, *Reading Television*.

<sup>152</sup> Fiske and Hartley, *Reading Television*, p. 65.

Therefore, the ‘messages’ of television are shaped around an audience language and are conceived as borrowing information from society and culture rather than creating new art or media:

‘the structure of those messages is organised according to the needs of the *culture* for whose ears and eyes they are intended, and not according to the internal demands of the ‘text’, nor the individual communicator’ [Fiske and Hartley’s italics]<sup>153</sup>.

They propose that artists’ work in mass-media is culturally standardised and shaped. A strong rebuke to this argument is that ‘communicators’ can produce new combinations of past forms and conventions. Social and cultural trends and conventions can actually inform and illuminate artistic work rather than preventing innovation. Television producers such as Steven Bochco provide new combinations of cultural material and generate an authorial style through interaction with a myriad of cultural contexts, as discussed in Chapter 3. Fiske and Hartley<sup>154</sup>, however, argue that the re-shaping of messages by television authors after they are pillaged from culture and then sent back to the public sphere is a neutral process. This overlooks the new inflections of meaning, distinctive style and change in political outlook that can take place in this intermediary stage. Fiske and Hartley’s response to that argument is to say that, when this mediation happens, it merely ‘offers a version’ of the text’s ‘preferred meanings’ to the viewer and that ultimately the final interpretation belongs to the audience and society as a whole<sup>155</sup>. This resonates with Newcomb and Hirsch’s formulation of ‘television as cultural forum’<sup>156</sup> in which television is an ongoing discussion of itself and culture. Like Fiske and Hartley, Newcomb and Hirsch do not incorporate authorship into the

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<sup>153</sup> Ibid.

<sup>154</sup> Fiske and Hartley, *Reading Television*, pp. 89-91.

<sup>155</sup> Ibid.

<sup>156</sup> Newcomb and Hirsch, ‘Television as cultural forum’, pp. 103-116.



paradigm, with any unique quality of a programme described as an 'individual slant' emanating from the programme somehow organically<sup>157</sup>. The latter scholars would also critique the separation of text from television as a whole. However, US TV drama authors can definitely be seen as contributing an individual viewpoint to ideological debates, as discussed throughout the thesis. Authorship is therefore key in the 'process' of ideological re-articulation and dissent proposed by their theory<sup>158</sup>. I argue that audience understanding of the information they have been given is subjectively shaped because TV authors interpret these cultural messages and filter them through a pre-existing set of authorial conventions.

Another voice in this debate is Buscombe, who argues in 'Creativity in Television'<sup>159</sup> that originality and authorship in television is marred by writers (notice the privilege towards the writer even in a critique of television authorship) working on texts that were not conceived by them. Thus new ideas cannot escape the rigidity of form and ideology they must be fitted into. Buscombe also argues that several writers working on the same text dilutes any sense of authorship:

'The job of the writer is not then to think up stories and invent characters...but to produce lines for the already-existing characters to speak in already-decided plot situations'<sup>160</sup>.

He also reprises the Fiske and Hartley line that television texts are the 'intersection of a complex of pre-existing ideological constructs' rather than original expression<sup>161</sup>. I repeat my previous argument that the notion of 're-working' doesn't preclude mediation and play with these constructs. Buscombe's opinions greatly differs from my position that authorship can be stimulated by working within conventional television forms that represent 'pre-existing

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<sup>157</sup> Ibid, p. 509.

<sup>158</sup> Ibid, p. 506.

<sup>159</sup> Buscombe, 'Creativity in Television'.

<sup>160</sup> Ibid, p. 8.

<sup>161</sup> Ibid, p. 13.

ideological constructs', such as the episodic series or police drama. There can even be innovation in a new inflection of these constructs, such as Bruckheimer's return to police conservatism in an era of liberal crime drama, discussed in Chapter 3. Murdock points out 'the way that television writers work with and within particular historical discourses' changes these constructs before passing them on<sup>162</sup>. I would also add that different personalities working on the same text need not necessarily reduce creativity and authorship. In fact, the tradition of guest writers and directors in long-running series on American television often brings new inflections and temporary changes to texts. That said, Buscombe is talking about a particular context of British television series in the 1970s in which personal voices in the medium are neglected because of writing to formula, and that specific point is well taken. However, as a general assumption this needs revising and applying to particular production roles in US TV drama, many of which facilitate original contributions to texts and their cultural discourses.

### **The Field of 'Quality TV'**

#### **Quality and US Television Authorship**

Issues of television quality in US scholarship greatly impact on this study. Authorship paradigms in US television drama have tended to form around what Caldwell<sup>163</sup> calls 'boutique' television; programmes cultivating cultural, intellectual and artistic distinction that reflect the viewing tastes of high wage-earning demographics such as the middle-classes. Therefore, author paradigms in TV studies tend not to incorporate the commercial practices or intentions of producers. The association is partly due to boutique television being legitimated by scholars and journalists through inter-reference with culturally respected art

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<sup>162</sup> Murdock, 'Authorship and Organisation', p. 26.

<sup>163</sup> Caldwell, *Televisuality*, pp. 105-133.

forms such as literature, theatre and (more recently) film. Literature and theatre are traditionally seen as authored media whilst since the 1950s cinema has been conceptualised as authored through auteur-based criticism, as discussed in the opening section. For instance, the celebrated US anthology dramas of the mythologised 1950s 'golden age' (1945-1955) were compared to theatre and their writers awarded the status of playwrights by contemporaneous reviewers<sup>164</sup> and in later television scholarship, such as canonical US TV historiography *Tube of Plenty* by Erik Barnouw: 'The play was the thing...live television, like Ibsen theater, drove drama indoors'<sup>165</sup>. Similarly, recent critically acclaimed HBO series have been described by academics and media commentators as 'novelistic'<sup>166</sup>, a formal description of how series such as *The Wire* (HBO, 2002-2007) unfold episode by episode, as in novel-like chapters, but also an evaluative comment on how such programmes achieve the complexity of 19<sup>th</sup> Century literature. The comparison also allows the programme to be identified as an authored work. These categorisations marginalise the dependence of boutique television on branding and advertising and thus the commercial contexts of their authors. 1950s anthology dramas were sponsored, permeated by commercials and drew on advertising aesthetics while HBO has turned cultural legitimacy into a marketing strategy ('it's not TV, it's HBO'). Personal style has also been instrumental in culturally and artistically differentiating popular and quality network television. In scholarly discussions of early 1950s NBC anthology dramas such as *Philco Television Playhouse* (NBC, 1949-1955) and *Studio One* (CBS, 1948-1958) and the serials of MTM in the 1980s like *Hill Street Blues* (MTM, 1981-1987) and *St. Elsewhere* (MTM, 1982-1988) the creative freedom of writers and

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<sup>164</sup> Robert Manning, 'A New Era for Playwrights: Television Presents the Most Challenging Theater of all Time', *Life* (July 25 1955).

<sup>165</sup> Erik Barnouw, *Tube of Plenty: The Evolution of American Television* (Oxford: Oxford University Press, 1982).

<sup>166</sup> George Anastasia, 'If Shakespeare were Alive Today, He'd be Writing for *The Sopranos*' in *A Sitdown With The Sopranos: Watching Italian American Culture on TV's Most Talked-About Series* (New York: Palgrave Macmillan, 2002), pp. 149-167. This is also found in *Guardian* columnist Charlie Brooker's documentary on HBO's *The Wire* (HBO, 2002-2008) *Tapping the Wire* (Zeppotron, 2007).

producers was conceptualised as the difference between innovative drama and routinised fare. Barnouw argues of the early 1950s anthology 'one reason they were marvelous was that a producer, not a committee, was in control'<sup>167</sup>. Feuer's discussion of authorship within production company MTM<sup>168</sup> in the 1970s and 1980s suggests that quality television drama came from an organisational structure that gave creative freedom to writers and producers: 'MTM was changing from a sitcom factory to an academy for sitcom writer-producers'. Equally, the lifting of commercial interruptions and product ties at HBO has been credited with enabling the auteur style of several writers, directors and producers including David Chase, creator of *The Sopranos* (HBO, 1999-2007)<sup>169</sup>. This thesis attempts to separate out the mutual dependence between discourses of authorship and quality in scholarship and journalism on US TV, by challenging historiographical claims such as the ones above to place authorship within the contexts of popular commercial television drama.

Theoretical definitions of quality television are nebulous and vary in different national contexts. Historically, discourses of quality have been applied more to British (heritage) television than US programmes. However, since the 1980s, and largely due to Feuer, Kerr and Vahimagi's *MTM: Quality Television*<sup>170</sup> in 1984, television scholarship has introduced these concepts to American network and cable television drama, culminating in the wave of academic writing on HBO as quality television<sup>171</sup>. Notions of quality, however, were always present in historical scholarship throughout the 'golden age' periodisations of US television by several critics and academics such as Barnouw<sup>172</sup> and more recently Robert J. Thompson: 'It was the federal government that declared the Golden Age of television to be officially

<sup>167</sup> Barnouw, *Tube of Plenty*, p. 156.

<sup>168</sup> Feuer, 'The MTM Style' in Jane Feuer, Paul Kerr and Tise Vahimagi (eds.), *MTM: 'Quality Television'* (London: BFI, 1984), p. 17.

<sup>169</sup> David Lavery and Robert J. Thompson, 'David Chase, *The Sopranos* and Television Creativity' in David Lavery (ed.), *This Thing of Ours: Investigating The Sopranos* (London: Wallflower Press, 2002), pp. 18-26.

<sup>170</sup> Jane Feuer, Paul Kerr and Tise Vahimagi (eds.), *MTM: 'Quality Television'* (London: BFI, 1984).

<sup>171</sup> Notable books are David Lavery (ed.), *This Thing of Ours: Investigating The Sopranos* (London: Wallflower Press, 2002) and Akass and McCabe, *TV to Die for*.

<sup>172</sup> Barnouw, *Tube of Plenty*.

over on May 9, 1961'<sup>173</sup>. Contemporaneous media commentators also traditionally had implicit quality criteria when reviewing individual programmes, as will be shown of 1950s TV journalists in Chapter 1. The criterion of quality in American television drama criticism has evolved through the decades. As shown by Charles Barr, early live anthology dramas of the 'first golden age' were singled out for praise for their austerity of visual style, formal experimentation and character writing<sup>174</sup>. Serial drama was previously associated with culturally derided genres such as soap opera and it took time for it to gain quality associations. Glen Creeber in *Serial Television* in 2004 stated 'long-form drama is generally associated with the commercially standardised and aesthetically conservative'<sup>175</sup>. Drama serials of the 'second golden age' (1980s-1990s) were, however, acclaimed for their dramatic and narrative complexity and ambiguity, according to Thompson:

'The complexities of these shows that are so praised by critics, scholars, and serious viewers come from the slow layering of events, character traits, and other visual and dramatic details over the entire run of the series'<sup>176</sup>

Even since *Serial Television*'s 2004 publication, the goalposts have shifted and continuous drama now occupies a high cultural and aesthetic standing in American television drama, thanks to canonical interventions such as *The Sopranos*. But authorship has tended to be excluded from the repetitious, closed episode series. Late 1950s television critics thought the episodic formula a culturally inferior and anonymous replacement for the authored anthology drama. The form was associated with the 'Hollywoodisation' of US television

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<sup>173</sup> Robert Thompson, *From 'Hill Street Blues' to 'ER': Television's Second Golden Age* (New York: Syracuse University Press, 1996), p. 25.

<sup>174</sup> Charles Barr, "'They Think it's all Over": The Dramatic Legacy of Live Television' in John Hill and Martin McLoone (eds.) *Big Picture, Small Screen: The Relations between Film and Television* (Luton: University Of Luton Press, 1996), pp. 48-49.

<sup>175</sup> Glen Creeber, *Serial Television: Big Drama on the Small Screen* (London: BFI, 2004), p. 2.

<sup>176</sup> Thompson, *Television's Second Golden Age*, p. 35.

from the mid 1950s onwards as production moved from New York to California and from live broadcasting to studio filming<sup>177</sup>. For many critics (especially those of the theatre whose interest in television only stretched to live plays) this was consonant with an irrevocable shift to populism and production line television drama and a sign of television networks privileging commercial interest over art and drama. My case studies fall both inside and outside quality paradigms for US TV drama. The significance of combining canonical and non-canonical television US programming in the thesis will be discussed in the next section. Literature and journalism on quality in US television will be individually discussed in each chapter. Below I discuss how authorship has been formulated in the peak of quality studies of US television in the 1980s and 1990s.

Authorship plays a key role in quality studies of US television. Feuer's analysis of production company MTM in the 1970s and 1980s which specialised in situation comedy and drama does, to an extent, replace the author with a production collective but still depicts the organisation as a group of individual artists and reliant on an elite of producers<sup>178</sup>. Feuer observes that there is a loss of sophistication in the products written and produced outside the company elite. She insinuates that MTM writer-producers eventually eclipsed the company to become distinctive artists, writing that MTM was 'an academy...one from which graduation seemed inevitable'<sup>179</sup>. The question remains: is the artist shaped by the company ethos or vice versa? This is unresolved in Feuer's work: 'The post-1978 "MTM-style" sitcoms were recognisable as such because they were often written and produced by MTM alumni'<sup>180</sup>. Feuer slips between the notion of MTM as a collection of individual geniuses and a group of writers trained within the ethos of the same production company. Thompson<sup>181</sup> is more

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<sup>177</sup> Christopher Anderson, *Hollywood TV: The Studio System in the Fifties* (Austin, Texas: The University of Texas Press, 1994).

<sup>178</sup> Feuer, 'The MTM Style', p. 8.

<sup>179</sup> Ibid, p. 17.

<sup>180</sup> Ibid, p. 17.

<sup>181</sup> Thompson, *Television's Second Golden Age*.

explicit in his appraisal of MTM as a collective of auteurs. He claims MTM producers had distinctive styles evident in a body of programming. Thompson acknowledges Bochco's 'mischievously placed sexual and scatological references' and coherent dramatic universes, which suggest to him a greater degree of authorial control<sup>182</sup>. Therefore, quality television studies have focused on authorship in production contexts and as part of a collective. Implicitly or explicitly, Feuer and Thompson argue for authorial consciousness dominating the ethos of production companies. This thesis moves on this area of research to examine how artists dominate distinctive programme styles within a particular production culture.

Quality studies have also drawn attention to how authorship functions in the media construction and branding of US quality television. Feuer notes that the 'public image' of MTM is 'reminiscent of *auteur* [Feuer's italics] historians' claims for certain film directors'<sup>183</sup>. The auteur discourse in quality reviewing is, in Feuer's estimation, an industry and press concealment of the economic realities of television. Her article 'The MTM Style'<sup>184</sup> looks at how the emergence of a quality tradition in 1980s American television drama is linked to an industrial moment in which 'specific audience groups' rather than large audience ratings are sought by networks and advertisers. Authorship is, in Feuer's analysis, a smokescreen for the commercial imperative of securing a young, adult, urban middle-class demographic. Thompson, writing in *Television's Second Golden Age*<sup>185</sup> suggests that media accounts of authorship helped to raise the cultural and artistic legitimacy of network programming that was necessary to attract 'blue chip demographics'. Thompson argues that the inflated auteur complex of producers such as Steven Bochco, caricaturing himself in newspapers and magazines as the 'quintessential maverick TV producer', and constructing a media image of 'art fighting the industry' announced to upscale audiences that 'these shows

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<sup>182</sup> Ibid, p. 72.

<sup>183</sup> Feuer, 'The MTM Style', p. 33.

<sup>184</sup> Ibid, p. 3.

<sup>185</sup> Thompson, *Television's Second Golden Age*, p. 14.

were too good for a mass medium like television'<sup>186</sup>. This recalls Caldwell's emphasis on authorship as a publicity discourse for 1980s US networks and programmers in *Televisuality* to identify certain programmes as quality television<sup>187</sup>. Undoubtedly, authorship has culturally legitimated forms of television drama in several periods, such as Bochco's genre serials, but the media roles of writers, directors and producers go further than quality prescription. Media appearances are also a means of communicating with television audiences and constructing a persona used to identify authorial concerns in programmes. There are important links between authorship and quality paradigms in terms of how programmes in US television drama are branded. In many studies of US quality television, artists have been identified as signifying quality status to television audiences, becoming the focal point of the publicity and media image of a programme. Thompson highlights some of the press surrounding David Lynch moving to television drama with *Twin Peaks*, which used Lynch's art cinema auteur background to suggest an artistically and culturally valid alternative to the 'maverick' commercial methods of the increasingly unfashionable Bochco<sup>188</sup>. These analyses raise important issues about how the functions and often the intentions (as we will see with Bruckheimer) of US TV drama producers are branding and publicity. However, each one shifts authorship to an industry discourse on cultural legitimacy and negates any continuing impact on text and production that these artists may still have.

### Canons of Quality

This thesis looks at US TV programming that has been conceptualised as quality drama such as *Philco Television Playhouse* and *Hill Street Blues*. One of its aims is to reaffirm how authors function in commercial contexts of television and yet many of the programmes are in the canon of US TV drama. It is important, therefore, to reflect on how scholars deal with the issue of evaluation and what kinds of evaluative criteria are in play

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<sup>186</sup> Ibid, p. 64, 75.

<sup>187</sup> Caldwell, *Televisuality*, p. 105-110.

<sup>188</sup> Thompson, *Television's Second Golden Age*, p. 154.



when describing a set of programmes as quality. Thompson's<sup>189</sup> defence against being seen as making value judgements on the artistic nature of programming is to say that 'the shows were different' thus treating programmes under the label 'quality' as distinct but not necessarily better. To this point, Jonathan Bignell<sup>190</sup> asserts, 'Publications on television drama implicitly select a canonised group of programmes' arguing that canons of judgement will be constructed by the wealth of academic publishing on a small set of programmes anyway. By this reasoning, Thompson is canonising programmes by discussing them extensively whether he evaluates them or not. That said, Bignell doesn't really offer a way out of scholarly canonisation with texts he valorises for historical typicality or theoretical proof becoming key works in the process of subjecting them to rigorous analysis<sup>191</sup>. My re-adoption of academically cited programmes in US TV undoubtedly lends itself to the reaffirmation of scholarly canons as the dramas of, for example, Chayefsky, Serling and Bochco are much discussed in the academy. However, I return to these case studies in order to rectify the way in which previous scholars and/or journalists have used authorship to argue for cultural legitimacy and have ignored many of the popular or commercial tendencies of these programmes. It is therefore more of a critique of quality judgements than an implicit reinforcement of TV canons. I follow Thompson's use of 'different' rather than 'better' as this thesis argues authorship in US TV drama can be seen in periods where artists carve out production and industrial spaces to produce work outside the norms of contemporaneous television. The theorisation of 'difference' involves implicit cultural assumptions about why one programme is more original than another, such as stylistic experimentation, artistic play, and author signature, that come from social or class prejudices, as is outlined below.

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<sup>189</sup> Thompson, *Television's Second Golden Age*, p. 17.

<sup>190</sup> Jonathan Bignell, 'Citing the Classics: Constructing British Television Drama History in Publishing and Pedagogy' in Helen Wheatley (ed.), *Re-Viewing Television History* (London: I.B. Tauris, 2007), p. 3.

<sup>191</sup> Ibid, p. 2.

Particular social or class tastes and the cultural imperialism of certain art forms help to construct 'quality and judgement' in television. Pierre Bourdieu<sup>192</sup> in his (ironically) canonical work on taste *Distinction* argues, 'cultural needs are the product of upbringing and education' which 'predisposes tastes to function as markers of "class"'. For Bourdieu, critical evaluations are evidence of class assumptions. We need to be aware of social and class bias when evaluating or approaching a subject. Studies of quality television can lessen these implicit cultural values by looking at authorship in relation to production and industrial norms to evaluate the difference of a text rather than as a part of a cultural judgement. This will not avoid a quality scale (production culture researches have their own biases) but will create one based in the industry and medium rather than a culture's consensus about good art and traditional aesthetics from other media. This is pertinent to Catherine Johnson's strategy for coping with the quandary of evaluation in 'Negotiating Value and Quality in Television Historiography'<sup>193</sup>. Johnson prefers to say a programme is important rather than good (although does not deal with what happens when what is said to be important becomes that which is considered good) and this is based on how well a programme performs within its genre, mode of address, and production conditions<sup>194</sup>. The latter part of this evaluative model is upheld by Maire Messenger Davies<sup>195</sup>, whose 'Salvaging Television's Past: What Guarantees Survival?' adds that 'viewing *context* [Davies' italics] is particularly necessary within episodic television'. Context is seen by Davies as a way of avoiding retrospective smugness towards older programmes, rather than evaluating quality based on current standards of television form and production. These are useful perimeters for a thesis that authorially re-interprets supposedly anonymous or generic past programming. The thesis

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<sup>192</sup> Pierre Bourdieu, *Distinctions: A Social Critique of the Judgement of Taste* (London: Routledge, 1984), p. 1.

<sup>193</sup> Catherine Johnson, 'Negotiating Value and Quality in Television Historiography' in Helen Wheatley (ed.), *Re-Viewing Television History* (London: I.B. Tauris, 2007).

<sup>194</sup> Ibid, pp. 13-14.

<sup>195</sup> Maire Messenger Davies, 'Salvaging Television's Past: What Guarantees Survival? A Discussion of Two 1970s Classic Serials, *The Secret Garden* And *Clayhanger*' in Helen Wheatley (ed.), *Re-Viewing Television History* (London: I.B. Tauris, 2007), p. 14.

interprets programmes within the context of what was possible in production and industry ecologies of the given period.

Scholarship on quality television often takes on a celebratory tone and nowhere is this more prevalent than when discussing authorship. In Feuer et al's work on MTM<sup>196</sup>, sentiments such as 'it [*Hill Street Blues*] remains, of course, the best show on the box' (a direct echo of some of the generous publicity the programme received) are scattered throughout the book. Editor Feuer's admiration for the 'creative nucleus'<sup>197</sup> of the company and how the general standard of American television improved on the programmes they worked on, suggests a celebration of the artistic capabilities of writer-producers that goes above and beyond the investigation of a critical label of quality. Jancovich and Lyons<sup>198</sup> have attacked this 'celebratory criticism' of individual texts, calling for it to be reduced by focusing on the industrial importance of the term 'quality'. In the Jancovich/Lyons formulation, a text becomes labelled 'quality' simply because a fan or a critic has treated it as such. While scholars should treat quality as a cultural category, this could lead to miscategorisation of programmes. These problems in turn impact on authorship studies. The beneficial detachment of seeing quality as an industrial paradigm needs to be weighed against the problem of retrospectively imposing quality criteria on entire historical periods and thus colouring television authorship as high cultural. Thompson<sup>199</sup> is guilty of this hindsight in his analysis of the anthology drama period (here delineated as 1947-1960), discussing the 'prestige' that sponsorship of quality anthology dramas brought to big companies. This assumes that anthology dramas were then, as they are in 'golden age' nostalgia, notable for their superiority to everyday television rather than ubiquitous across the television schedule

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<sup>196</sup> Steve Jenkins, 'Hill Street Blues' in Jane Feuer, Paul Kerr and Tise Vahimagi (eds.), *MTM: 'Quality Television'* (London: BFI, 1984), p. 197.

<sup>197</sup> Feuer, 'The MTM Style', p. 13.

<sup>198</sup> Mark Jancovich and James Lyons (eds.), *Quality Popular Television: Cult TV, the Industry and Fans* (London: British Film Institute, 2003), p. 3.

<sup>199</sup> Thompson, *Television's Second Golden Age*, p. 24.

(including daytime) in that period. The emphasis on quality as a critical category sometimes obscures the historical specificities of authorship particular periods in television. It is necessary to be critically detached from the prior labels of quality that one encounters. Feuer<sup>200</sup> writes about how Sally Bedell's version of the MTM story relies both on the 'great man' and 'individual genius' theories of history ('of brave, original artists and their fearless leader, Grant Tinker'). She intimates that any approach to pre-conceived quality programmes must interrogate the surrounding mythos. Each chapter of this thesis interrogates the cultural and media mythos of the artists discussed whilst challenging some of the historiographical assumptions, as outlined above, that they should be contextualised within quality discourses.

### **Authorship in Contemporary Issues in Television Studies**

#### **The Author on DVD**

The proliferation of American television drama series on DVD since the turn of the millenium has increased the potential for authorial interpretations of network programmes. Many scholars have already suggested that DVD is an author-leaning TV format as the re-organisation of television as discrete content makes it conducive to authorial interpretations. There is an emerging body of scholarship on the imagery and increased extra-textual knowledge of authorship in DVD box set presentation. Matt Hills<sup>201</sup>, Derek Kompare<sup>202</sup> and Rob Cover<sup>203</sup> comment on how the DVD box set performs author tasks, as defined by Caldwell in *Televisuality*<sup>204</sup>, of organising television drama into unique and integral texts set apart from the endless flow and blocks of the television schedule: 'The content of television

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<sup>200</sup> Feuer. 'The MTM Style', p. 6.

<sup>201</sup> Matt Hills, 'The Box Set on the Shelf'.

<sup>202</sup> Derek Kompare, 'Publishing Flow: DVD Box Sets and the Reconception of Television Sets', *Television and New Media* 7:4 (Nov 2006), pp. 335-360.

<sup>203</sup> Rob Cover, 'DVD Time: Temporality, Audience Engagement and the New Culture of Digital Video', *Media International Australia Incorporating Culture and Policy* 117 (Nov 2005), pp. 137-147.

<sup>204</sup> Caldwell, *Televisuality*.

without the “noise” or limitations of television’<sup>205</sup>. DVD formats therefore build on the author’s textual cultivation of dramatic and thematic cohesion in US TV drama history through conceptual devices such as the ‘author-host’ as discussed in Chapter 2. Programmes on DVD are said to have been reclaimed from the anonymity of the schedule and ownership of the networks by author figures. Hills<sup>206</sup> and Cover<sup>207</sup> use the famous example of Joss Whedon’s *Firefly* (20<sup>th</sup> Century Fox, 2002-2003) being restored from a censored and incomplete network showing to a DVD box set, describing it as ‘increasing overall access to Whedon’s oeuvre’<sup>208</sup>. Debate rages over what the DVD does to produce author readings of the text and how it can be studied. Hills suggests that the DVD format’s ability to repeat moments and select passages ‘makes its text more akin to written than oral culture’<sup>209</sup>. Rather than arguing that the essential properties of the viewing mode are literary, we need to consider how DVD packaging and box presentation attempts to produce the effect of bounded aesthetic objects, such as novels, that are conducive to author interpretations. There is precedent for this in Kompare’s work on *The X-Files* (20<sup>th</sup> Century Fox, 1992-2003) Season One box set. He describes it as an ‘intriguing aesthetic object’ and parallels the narrative structure of the programme with the design of the DVD box<sup>210</sup>. There is also the extension of textual analysis to DVD menus, expertly done by Tom Brown in particular<sup>211</sup>. An analysis of DVD characteristics such as packaging and menus can be mobilised to a study of the author discourses of the television drama on DVD, as I do in this thesis. My contention is that the DVD format does not re-interpret television programming as authored but in fact enhances existing authorship and author discourses contained within the text. It also adds to

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<sup>205</sup> Kompare, ‘Publishing Flow’, p. 352.

<sup>206</sup> Hills, ‘The Box Set on the Shelf’, p. 54.

<sup>207</sup> Cover, ‘DVD Time’, p. 146.

<sup>208</sup> Ibid.

<sup>209</sup> Hills, ‘The Box Set on the Shelf’, p. 48.

<sup>210</sup> Kompare, ‘Publishing Flow’, p. 348.

<sup>211</sup> Tom Brown, “The DVD of Attractions”?: *The Lion King* and the Digital Theme Park’, *Convergence: The International Journal of Research into New Media Technologies* 13:2 (2007), p. 169.

the myriad of cultural material available on authorship in the contemporary period of television drama, be it through websites, fan communities or more traditional media coverage such as newspapers and magazines. DVD commentaries, documentaries and interviews also inherit the role that was played by 'author-hosts' in late 1950s anthology dramas, discussed in Chapter 2, or production logos based on author biography or persona, dealt with in Chapter 3, and I comment on this continuity in later parts of the thesis.

The scholarship on DVD television drama has acknowledged the extent to which authorial control is imposed on television texts by the audio commentaries of writers, directors and producers in which the individual re-inscribes the viewed text within their own interpretations and intentions. Matt Hills writes that DVD commentaries 'intensify fans' and audiences' para-social sense of connection with, and to, television producers or auteurs'<sup>212</sup>. Despite this recognition of the 'author-given constraints'<sup>213</sup> of DVD viewing, much emphasis is placed on the viewer's ability to return author-resistant readings through the spectatorial choices of the DVD format. Rob Cover is consonant with the field when he writes that DVDs show viewers 'choosing "against the grain" of authorised narrative [using]...alternative endings and deleted scenes'<sup>214</sup>. Cover acknowledges that 'producers and creators' are relied on for 'meaning and clarification' but maintains that viewers have the option to deny those readings and use the author's presence merely as an encyclopaedia<sup>215</sup>. The freedom of the DVD viewer to resist authorial readings seems overstated when considering the way that additional material such as commentaries and featurettes are narrated through author testimony or interviews. However, Cover is correct that the viewer can use the author's presence on a DVD for information. This thesis suggests that DVD material can be used as a production source despite the tendency towards auteur mystifications. Methodologically this

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<sup>212</sup> Hills, 'The Box Set on the Shelf', p. 53.

<sup>213</sup> Cover, 'DVD Time', p. 139.

<sup>214</sup> Ibid, p. 140.

<sup>215</sup> Ibid, p. 141.

fits with my use of media material as production documents in later parts of the thesis. Matt Hills questions the extra-textual production knowledge available on DVD commentaries and featurettes, arguing that text and production are confused by the author's rhetoric and distorted by the fabrication of an authorial mythos<sup>216</sup>. I am aware that these discourses are not free from authorial spin. However, I agree with Tom Brown's formulation of the 'direct address' of DVD features in which audiences gain 'a degree of extra-textual knowledge'. This holds true of the audience's access to information surrounding production background and working practices<sup>217</sup>. In DVD extras, the control of a single author is often beset by a range of differently opinionated personnel from various areas of production commenting on a selection of episodes and there is rupture as well as consensus in the information communicated. The technical emphasis of the commentaries (lighting effects, shooting schedules etc.) actually serves to de-mystify the authorial mythologies of promotional material. The stream-of-consciousness delivery often allows for incidental comments that challenge or question established media appraisals of authorship, examples of which appear in the discussion of *Bohco* in Chapter 3. Therefore, DVD material can provide a challenge to the mythologies of particular authors and assumptions of their control by providing multiple production perspectives that bring the work of other artists to light and illuminate practical considerations of authorship e.g. the role of producers in relation to writers and directors in television drama. Throughout the thesis, I will discuss where DVD material has influenced or highlighted authorial interpretations of particular television series and where it can be used to gain insight into television production cultures.

### **The Author in Fan Studies**

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<sup>216</sup> Hills, 'The Box Set on the Shelf', p. 54.

<sup>217</sup> Brown, "'The DVD of Attractions'?" p. 171, 178.

A survey of key works in television fan studies has indicated that an ideology of authorship exists within many television drama fan cultures. Matt Hills' *Fan Cultures*<sup>218</sup> argues that rather than television fan practices (criticism, fiction) questioning the artist's authority, as many scholars have claimed, they 'recuperate' the 'author-function' within television drama<sup>219</sup>. He argues that fans take up the media image of TV programmes as authored texts in their responses. Hills further argues in his article 'Defining Cult TV'<sup>220</sup> that television fanzines make implicit assumptions that cult TV is quality television, by applying a rationale of authorship<sup>221</sup>. Sue Brower's 'Fans as Tastemakers: Viewers for Quality Television'<sup>222</sup> also shows how fans of US quality television reinforce the rhetoric of quality laid down by authors in publicity. Henry Jenkins' *Textual Poachers*<sup>223</sup> counter-argues that author interpretations are restricted to the male fan's gendered reading strategy of finding textual meaning through authorship. Thus Jenkins suggests the faith in and submission to authorship that dominates male fan criticism can be challenged in the female fractions of fandom, which he claims seeks out a space for reader subjectivity in the text that rejects author interpretations<sup>224</sup>. In a formulation that applies to both genders of fans, Jenkins also argues resistance to authorship is possible in fan criticism by removing the text from its production context and into a coherent fictional reality, which then transcends the author's choices. Despite these claims, Jenkins is forced to admit that an author framework still provides the raw material for all fan criticism, largely because their data comes from inter-texts such as interviews with authors<sup>225</sup>. The activities of fan cultures therefore do not challenge the dominance of author discourse in the cultural circulation of US television

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<sup>218</sup> Matt Hills, *Fan Cultures* (London: Routledge, 2002).

<sup>219</sup> Ibid, pp. 133-134.

<sup>220</sup> Matt Hills, 'Defining Cult TV: Texts, inter-texts and fan audiences' in Robert C. Allen and Annette Hill (eds.), *The Television Studies Reader* (London: Routledge, 2004), pp. 509-524.

<sup>221</sup> Hills, 'Defining Cult TV', pp. 515-516.

<sup>222</sup> Sue Brower, 'Fans as Tastemakers: Viewers for Quality Television' in Sharon Marie Ross and Louise Ellen Stein (eds.), *Teen Television*, pp. 163-184.

<sup>223</sup> Jenkins, *Textual Poachers*.

<sup>224</sup> Ibid, p. 108.

<sup>225</sup> Ibid, p. 110.



drama. Hills also argues that in fan cultures the author still acts as a point of coherence and continuity across a programme or set of programmes<sup>226</sup>. This last point is taken up in Louisa Ellen Stein's 'Pushing at the Margins: Teenage Angst in Teen TV and Audience Response'<sup>227</sup> where she argues that television fan fiction stays within the author's version of a programme, limiting characterisation and events to previous portrayals and appropriating and emulating themes as they have already been explored in a programme by artists<sup>228</sup>. This justifies my conceptualisation of contemporary US television drama as programming that is still impacted by authorship and recognised as such by the viewing public.

Television fan studies is split between depicting writers, directors and producers as subject to fan authorship and controlling fan practices. Jenkins displaces the author in favour of the viewer by arguing that fans give programmes the conceptual coherence and long-term continuity sought by narrative artists<sup>229</sup>. He also fosters the illusion that fans can influence and alter production decisions. Jenkins makes these claims using quotations from fans, which he does not interrogate, which assert that authors reappropriate fan criticism by incorporating letters to the producers about content into programme production<sup>230</sup>. He also maligns the television author as a professional without personal investment in his programmes and enslaved to the production process<sup>231</sup>. This image of the television author being controlled by external forces in fan studies extends to Gillan<sup>232</sup>, who asserts that the author is subject to the programme's ties with consumption and promotion of a commodity lifestyle. Much scholarship on fan cultures therefore constructs a false image of US TV drama artists as powerless to create original work within repressive production processes. This clashes with

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<sup>226</sup> Hills, *Fan Cultures*, pp. 134.

<sup>227</sup> Louisa Ellen Stein, 'Pushing at the Margins: Teenage Angst in Teen TV and Audience Response' in Sharon Marie Ross and Louisa Ellen Stein (eds.), *Teen Television: Essays on Programming and Fandom* (London: Jefferson, 2008), pp. 224-243.

<sup>228</sup> *Ibid.*, p. 194-198.

<sup>229</sup> Jenkins, *Textual Poachers*, pp. 87-88.

<sup>230</sup> *Ibid.*, pp. 117-118.

<sup>231</sup> *Ibid.*, p. 106.

<sup>232</sup> Jennifer Gillan, 'Fashion Sleuths and Aerie Girls: *Veronica Mars*' Fan Forums and Network Strategies of Fan Address' in Sharon Marie Ross and Louisa Ellen Stein (eds.), *Teen Television*, pp. 185-187.

my findings on contemporary authorship where spaces for distinctive writing, directing and text-shaping are still available (even institutionalised) within production cultures and visible in dramatic programmes or series. Caldwell's *Production Culture* manages to reconcile the opposing discourses of author and viewer<sup>233</sup>. Based on evidence from his experience following the production practices of US TV artists, he argues that writers, directors and producers construct theories of audience response, taste and interest that prescribe and inform their creative process<sup>234</sup>. Caldwell suggests, as I do in the thesis, that artists' acknowledgement of audiences does not undo their agency but merely modifies their approach. There are several examples in the thesis of artists making concessions or gestures towards audience groups but I have not found a convincing enough argument that viewers control authorship in production cultures, however aware of the audience artists may be.

Jennifer Gillan's less idealised conception of fan production power in '*Veronica Mars*' Fan Forums and Network Strategies of Fan Address'<sup>235</sup> is that television fans (as observed in internet forums) think of themselves as being able to influence production decisions without it necessarily being the case<sup>236</sup>. In terms of extratextual activities (promotion, commissioning), television fan studies identifies more of an overlap between fans and programme authors. Brower<sup>237</sup> refers to fan group collaborations with programme creators and the use of fans to voice author discourse, using the example of 'The Viewers for Quality Television' working with *Cagney & Lacey* (Filmways Pictures, 1981-1988) producer Barney Rozenweig to prevent the series' cancellation. As to fans claiming an authorial contribution to television texts, both Stein and Melanie E.S. Kohnen writing in 'Queer

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<sup>233</sup> Caldwell, *Production Culture*.

<sup>234</sup> Ibid, p. 221-223.

<sup>235</sup> Gillan, 'Fashion Sleuths', pp. 185-205.

<sup>236</sup> Ibid, p. 203-205.

<sup>237</sup> Brower, 'Fans as Tastemakers', p. 165-166.

Spectatorship in *Smallville* Fandom'<sup>238</sup> demonstrate how fan fiction has been used as a re-mediation of the text. This is done by negotiating the authored characteristics of the text with their own revisions or inversions. I would suggest, however, this pursuit of original work that responds to or interacts with creators and producers is also going on within production cultures in the cases of contemporary guest artists and replacement producers whose work negotiates individual style and producer formula, as discussed Chapter 4. Stein's<sup>239</sup> analysis of fan fiction points to a form of artistry comparable with guest and secondary authorship, a re-interpretation and re-assembly of an authorial framework in the same way a guest writer/director, episode writer or temporary producer would do this.

### Conclusion

Television authorship studies have faced problems with value judgements<sup>240</sup>, incorporating production, industrial and economic contexts<sup>241</sup> and medium-specificity<sup>242</sup>. Nonetheless, this review argues that with a number of modifications authorship in television is still worthy of further study. I propose that in some ways authorship studies should be stripped back to an account of authorship in text and production from traditional auteur approaches in cinema<sup>243</sup>. I also suggest that new approaches should shed the emphasis on cultural legitimacy and celebratory evaluation that plagued early studies and strongly influenced later studies of television artists. A clear thread of argument in this review is that television scholarship which identifies authorship as functions of industrial, economic and media discourses<sup>244</sup> needs to re-evaluate the position of authorship in the text and in production cultures to assess their full impact on US TV drama. The review shows that

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<sup>238</sup> Melanie E.S. Kohnen, 'The Adventures of a Repressed Farm Boy and the Billionaire who loves him: Queer Spectatorship in *Smallville* Fandom' in Sharon Marie Ross and Louisa Ellen Stein (eds.), *Teen Television*, pp. 207-223.

<sup>239</sup> Stein, 'Pushing at the Margins', pp. 226-227.

<sup>240</sup> Brandt, *British Television Drama*.

<sup>241</sup> Buscombe 'Creativity in Television'.

<sup>242</sup> Caldwell, *Televisuality*.

<sup>243</sup> Truffaut, 'A Certain Tendency' and Wood, 'To Have (Written)'.

<sup>244</sup> Caldwell, *Televisuality* and Pearson, 'The Writer/Producer'.

despite the discrediting and frequent challenges to authorship theories, particularly in the post-structuralist vein, they are key discourses in contemporary television studies. The concept of authorship is particularly resonant in work on fan cultures<sup>245</sup> and digital media<sup>246</sup>, and the links between these fields warrants further enquiry. The survey of literature in authorship, quality, fandom, and new media demonstrates that with some massaging existing paradigms on authorship, creativity and personalisation of US TV drama can be extended to incorporate other important contexts. The thesis analyses authorship in conjunction with production ecologies in specific historical periods and acknowledges the range of artists who collaborate on programmes. Commercial factors such as advertising and publicity are taken into consideration as are the influences of corporate institutions such as networks and production companies. I also look at how authorship intersects with ideas about television as popular culture e.g. through genre and cultural address. This is preferable to treating authorship in television as a critical or cultural category or mythology defined externally to text and production<sup>247</sup>.

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<sup>245</sup> Hills, *Fans Cultures* and 'Defining Cult TV'.

<sup>246</sup> Brown, "'The DVD of Attractions'".

<sup>247</sup> Jancovich and Lyons, *Quality Popular Television*.

## **CHAPTER ONE**

### **AUTHORIAL SPACES: WRITING, PRODUCTION, AND DIRECTION**

#### **IN EARLY US ANTHOLOGY DRAMA**

This chapter refines and sometimes redefines a particular scholarly and media view of early 1950s prestige anthology drama. The enduring image of the late 1940s to the mid 1950s in US TV drama historiography is of an era of quality anthology television driven by authorship. I characterise authorship in this historical moment differently. Rather than the period being determined by the authorship of writers and producers, I contend that authorship, creativity and personalisation was identifiable in niches of drama within prestige anthology series. Prestige anthology drama contained sub-sets of writer-distinctive drama, anomalous teleplays unified by producerly concepts, and screenplays reinterpreted by directors. Some popular and genre-based anthology series from this period also contained evidence of personal style e.g. recurring directors. However, authorship was primarily facilitated by production conditions in prestige anthology series rather than being ubiquitous throughout early 1950s television drama. Chapter 2 looks at authorship within popular anthology television and the rest of the thesis focuses on genre programming, but here I revise misconceptions about authorship in ‘boutique’ television of this period. In existing author histories of US TV drama, there have been major omissions relating to the gamut of available programming and details of the production process. This has resulted in a narrow understanding of particular artists and their production contexts and much of the writing on this era reproduces the image cultivated by the authors themselves in essays, articles and interviews. Archive material and wider viewing of anthology series than is usually undertaken in this type of study challenges existing assumptions and accounts of the period and artists within it.

This chapter contextualises the drift of television drama authorship into corporate and media functions, discussed in Chapters 2 and 3, and introduces the teleplay and guest writer, which remain important even in recent long form US TV drama, as shown in Chapter 4. It would be wrong to assume that authorship in this period pre-dates corporate or media affiliations. There are definite differences from later drama producers such as closer involvement in the day-to-day running of programmes than, for example, Jerry Bruckheimer. Teleplaywrights were also less bound by series formula than episode writers in later long form drama. However, the continuities are far more significant. The celebrity status of several teleplaywrights and producers in the early 1950s initiated a cultural trend towards developing an author persona in the media. This opened up a platform for artists to influence critical and media conceptualisations of their authorship through self-promotion. This was central to how artists such as Rod Serling and Steven Bochco, discussed in the next two chapters, identified themselves to the public. My producer case studies in the next two chapters occupied the middle ground between a corporate and creative role. This can be traced to the origins of the producer in US TV drama in the 1950s as a mediator between the commercial and artistic agencies involved in programme making. Chapter 4 observes a return in recent long form series of one-off episodes resembling teleplays under the supervision of a guest writer or director, thus merging the roles of series writer and episode director with anthology writer and teleplay director. There are parallels between the conceptual re-interpretation of individual episodes of long form series and the thematic and stylistic personalisation of anthology dramas. This suggests that authorship in later US TV drama was to some extent an adaptation of concepts of authorship founded in 1950s anthology television.

I address commercial and political broadcasting contexts in which writers, producers and directors were enmeshed, questioning whether or not artists successfully negotiated them. Archival documents and viewing of a range of 1950s anthology drama series suggest that

writers and producers were heavily influenced by the policies of commercial broadcasting agencies and the political environment. Some recent scholarship on this period in US television history, such as William Boddy's *Fifties Television*<sup>1</sup>, has seen the text as simply the net product of these intersecting contexts. I suggest, however, that creative agency is a key factor in determining programming and interacts with external pressures. This is not to deny the shaping influences of industrial circumstances but to speculate on how authors might use or overcome these ideological, aesthetic or commercial restrictions. I also complicate the alternative perception of early 1950s anthology drama authorship as solely a writer's art. Auteur discourses of the anthology drama writer arguing unlimited creative freedom within production and authority over other collaborators and institutions can be tested by this type of research. Such assumptions come from the exaggerated media profile and cultural status of the television anthology writer both in contemporaneous newspaper discourse and in later revisitations of the period by such scholars as Erik Barnouw<sup>2</sup>. This needs redressing as archival research and programme surveys indicate the agencies of other artists (producers, directors) and companies (networks, sponsors). Writers were also inhibited by economic or technological constraints on their writing style. Re-consideration of this dimension of authorship is deemed particularly necessary by detailed studies of production from script to screen which identify teleplays that were re-authored by different parties before and during their live transmission. This results in a more nuanced conceptualisation of authorship which shows the formation of authorial style through collaborations, censorship codes and production conditions in 1950s US network television drama.

I also comment on links between authorship, media, and advertising. Discourses of image and branding must be interwoven into any evaluation of authorship in US network television, especially after Caldwell's revelations in *Televisuality* about the publicity value of

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<sup>1</sup> William Boddy, *Fifties Television: The Industry and its Critics* (Chicago: University Of Illinois Press, 1993).

<sup>2</sup> Erik Barnouw, *Tube of Plenty: The Evolution of American Television* (Oxford: Oxford University Press, 1982).

US TV artists throughout history<sup>3</sup>. But it is particularly important to apply this to the early 1950s as the period is often mythologized as being free from commercial constraints. This image comes from critical assessments of early 1950s anthology drama as independent from the impact of advertising, such as Barnouw's claim that sponsorship only took control of programme production from the mid-1950s onwards: 'During 1954-1955 anthology writers and directors found sponsors and their agencies increasingly intent on interfering'<sup>4</sup>. In Chapter 2, I look at how commercialisation is identified by critics as a process stemming from the late 1950s. However, it is clear such discourses had emerged by the early 1950s and that prestige anthology drama was saturated in advertising. Titles for anthology series from their inception in the late 1940s traditionally took the name of the sponsor e.g. the Philco of *Philco Television Playhouse* (NBC, 1948-1955) was a company producing consumer goods including TV sets. Dramas were permeated by three advertisements or sponsor announcements (lasting up to 5 minutes each) per episode<sup>5</sup>. Viewing and archival material suggests that, within dramas, aesthetics were commodified by networks and sponsors to publicise anthology drama and consumer products. US TV drama artists cultivated their image in journalism and published writing detailing their working processes and voicing their views on television culture. The key examples of this are Paddy Chayefsky's essays in a collection of his teleplays called *Television Plays* published in 1955<sup>6</sup>. These discourses were formative in the discussion of the artist in other media forms such as reviews, journal articles and even scholarship. Indeed, historiography on early 1950s anthology drama continues to be heavily influenced, and sometimes even written, by its writers, directors and producers. This

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<sup>3</sup> John Thornton Caldwell, *Televisuality: Style, Crisis and Authority in American Television* (New Jersey: Rutgers University Press, 1995).

<sup>4</sup> Barnouw, *Tube of Plenty*, pp. 164-165.

<sup>5</sup> Anthology dramas often featured appearances or were hosted by media celebrities (film stars, film directors, popular singers) who would use the public exposure to cross-promote upcoming releases or products, adding another dimension of advertising to network television programming. A fuller account of celebrity anthology drama hosts appears in Chapter 2.

<sup>6</sup> Paddy Chayefsky, *Television Plays* (New York: Simon & Schuster, 1955).



is the case with the late 1990s oral testimony collection *The Days of Live*<sup>7</sup> which is composed entirely of direct speech from anthology TV directors. This approach foreshadows my discussion in the next two chapters of producer-hosts such as Alfred Hitchcock and executive producers like Jerry Bruckheimer whose authorship became conflated with textual performances of their media persona. While I attend to the function of the author as a media and consumer category, this shouldn't be taken as an agreement with Caldwell's portrayal of US TV drama authorship as a by-product of boutique branding strategies<sup>8</sup>. It is limiting to suggest the significance of the author ends at their value to a market. Writers and producers of prestige anthology drama are also held within the industry and the US media as evidence of the high cultural aspirations of television in the early 1950s. This would seem to support Foucault's argument that the author is a formulation of social tastes<sup>9</sup>. However, these caricatures need serious re-consideration. Archival and textual evidence shows that writers and producers were able to create distinctive bodies of work within the commercialised structures of television anthology drama, exerted considerable influence over the shape and content of programmes, and make key interventions in the production process.

### The case studies

I explore the aforementioned issues by examining the television writing of Paddy Chayefsky, which consisted of a select body of anthology dramas for *Philco Television Playhouse* and a teleplay for *Gulf Playhouse: First Person* (NBC, 1952-1953). I am hesitant in including biographical detail of Coe and Chayefsky's career and background because of the flawed model of 'author-biog' studies, which, as Glen Creeber succinctly puts it, treats

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<sup>7</sup> Ira Skutch (ed.), *The Days of Live: Television's Golden Age as seen by 21 Directors Guild of America Members* (Lanham, Maryland: Scarecrow Press, 1998). This problem is by no means restricted to US television drama. The historiography of long-running UK science-fiction series *Doctor Who* (BBC, 1963- ), for instance, has largely been written by its writers, producer and script editors and slanted towards their recognition.

<sup>8</sup> Caldwell, *Televisuality*.

<sup>9</sup> Michel Foucault, 'What is an Author?' in John Caughie (ed.), *Theories of Authorship: A Reader* (London: Routledge, 1981).

'biography as a means of understanding and interpreting his [the author's] work'<sup>10</sup>. Rather than a psychological or emotional history of authors and its relevance to their work, I will instead outline some facts about their careers that will inform and illuminate later discussions in this chapter. Prior to a prominent career as a Hollywood screenwriter and playwright in later life, including writing an Oscar-winning screenplay for the acclaimed television satire *Network* (Sidney Lumet, 1976), Chayefsky began his career writing screenplays for anthology dramas produced by Fred Coe between 1952 and 1955. Chayefsky's teleplays received immediate acclaim from television critics, cultural commentators and the public. Works such as 'Marty' (NBC, 1953) have subsequently entered the canon of television history and are frequently identified by scholars and historians as the best or most significant programmes of the period<sup>11</sup>. Chayefsky wrote 14 anthology dramas before moving into independent cinema and Broadway theatre. He reportedly had difficulty getting teleplays commissioned for broadcast in the late 1950s and subsequently abandoned television drama altogether, leaving amidst a set of highly publicised tirades proclaiming the vulgarity and anonymity of network television<sup>12</sup>. All of Chayefsky's dramas were produced for Fred Coe's anthology series and though he worked with several directors he collaborated most often with Delbert Mann. I have chosen to discuss Chayefsky rather than a lesser known television writer because, despite the celebratory discourses of his authorship, his dramas illustrate a tendency for writers to find spaces for personal expression within anthology series. Chayefsky is often used by scholars and commentators as evidence of how writers had creative freedom in early 1950s anthology drama<sup>13</sup>. My analysis of his television work, while

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<sup>10</sup> Glen Creeber, *Dennis Potter: Between Two Worlds-A Critical Reassessment* (London: MacMillan, 1998), p. 12.

<sup>11</sup> Henry B. Aldridge, 'Philco Television Playhouse' in Horace Newcomb (ed.) *Encyclopedia of Television* (New York: Fitzroy Dearborn, 2004), pp 1761-1764 and Barnouw, *Tube of Plenty*, pp. 154-168.

<sup>12</sup> The key articles are Ben Gross, 'TV: What's On-Good Writers Demand Respect', *Sunday News* (May 19 1957) and Unknown Author, 'TV and Radio', *Newsweek* (April 11 1955).

<sup>13</sup> The key texts in this regard are Barnouw, *Tube of Plenty* and Robert Manning, 'A New Era for Playwrights: Television Presents the Most Challenging Theater of all Time', *Life* (July 25 1955).

not denying this outright, also suggests the formative influence of collaboration, production conditions and commercial factors. By revisiting Chayefsky, misapprehensions about the cultural and aesthetic distinction of anthology dramatists can be redressed, as can myths about the unbridled autonomy of TV writers.

I also examine a group of anthology drama series produced by Fred Coe, ranging from *Philco Television Playhouse* to later projects *Playwrights '56* (NBC, 1955-1956) and *Producer's Showcase* (NBC, 1954-1957). Coe was a prolific producer of anthology teleplays ranging from character dramas to musicals and comedies. He mainly produced prestigious NBC anthology series in the early 1950s which were stylistically and culturally variegated from week to week. *Philco Television Playhouse* featured a mixture of realism, fantasy, comedy and melodrama while later anthologies such as *Playwrights '56* were open to new styles and genres such as situation comedy. Coe is typically remembered in historiography and biography for his experimental anthologies<sup>14</sup>, such as *First Person*, in which the camera represented the protagonist's point-of-view, but was also involved in live television 'spectaculars' which brought grandiose live performances (e.g. large sets and casts) to television screens such as 'Peter Pan' (NBC, 1955) for *Producer's Showcase*. Like Chayefsky, Coe was publicly quoted bemoaning the industrial developments in television in the late 1950s towards Hollywood studio production methods<sup>15</sup>. Unlike his former collaborator, however, Coe continued to produce television anthology drama in the late 1950s as fewer and fewer new series appeared, taking over the stewardship of feature-length videotape anthology series *Playhouse 90* (CBS, 1956-1961). Coe worked with many writers

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<sup>14</sup> These are in Jon Krampner, *The Man in the Shadows: Fred Coe and the Golden Age of Television* (New Brunswick, NJ: Rutgers University Press, 1997), Barnouw, *Tube of Plenty*, and Tino Balio, 'Fred Coe' in Horace Newcomb (ed.) *Encyclopedia of Television* (New York: Fitzroy Dearborn, 2004), pp. 546-548.

<sup>15</sup> Key articles are Unknown Author, 'Program of the Week-TV Playhouse', *TV Guide* (3-9<sup>th</sup> July, 1953) and Kleiner, Richard, 'Claims only Live TV is Creative', *Morristown Record* (December 5 1953).

and directors (Horton Foote, Arthur Penn) but his collaborations with Chayefsky and Delbert Mann were extremely influential on his later work. Coe was the best known of all anthology producers yet he remains important for analysing this period, despite his celebrity, because he was a producer whose themes, dramatic style and production process differentiated his series from others and facilitated distinctive dramatic approaches from other artists. Coe also combined corporate and media responsibilities with text and production work in the producer role, pertinent to later producer case studies.

I want, at this point, to clarify my position on authorship in early 1950s television drama, which differs from the majority of scholarship on this period, especially with regards to the issue of collaboration<sup>16</sup>. It is clear that the writer in this period had a legitimate claim to authorship and enjoyed some measure of creative freedom. It is also clear that the writer is not the only artist with a legitimate claim to authorship; directors and producers had the facility to re-shape both the teleplay and the final transmitted text. Archival evidence also suggests that interference from commercial bodies was also a key factor in how the programmes were made. This questions the dominant perceptions of television authorship in this period. However, the knowledge that US television drama is multiply determined and commercially motivated does not undermine its relevance to issues of authority as collaboration and commercial influences inform author style. Chayefsky did not necessarily represent a model of authorship that was evident throughout contemporaneous television drama, nor did he shape television's dramatic output, as scholars such as Barnouw have claimed: 'Chayefsky's work had wide influence on anthology drama'<sup>17</sup> As I discuss below, this assumption is predicated on aesthetics of naturalism being ubiquitous in early 1950s anthology drama, which belies the stylistic variegation of both Chayefsky's television writing

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<sup>16</sup> Barnouw, *Tube of Plenty*; Tom Stempel, *Storytellers to the Nation: A History of American Television Writing* (New York: Syracuse, 1992) and Kenneth Hey, 'Marty: Aesthetics vs. Medium in Early Television Drama' in John E. O'Connor (ed.), *American History/American Television: Interpreting the Video Past* (New York: Ungar, 1983).

<sup>17</sup> Barnouw, *Tube of Plenty*.

and anthologies of this period more generally. Furthermore, Chayefsky's interpersonal and domestic-based style of drama was not reproduced throughout the anthology schedule. However, he carved out a niche of personally styled dramas under pressures from censors and sponsors which threatened to impress homogeneity on content and form. Directors of anthology drama were able to reverse the original author's intentions and develop the themes and motifs of a writer's canon through modifying and re-interpreting a screenplay. Coe's authorship goes beyond his rhetorical function in 1950s newspapers and subsequent historiography as the apotheosis of quality television<sup>18</sup>. Instead, it is imperative to identify his importance to the development and realisation of the text, both in stylistic and practical terms, as well his role in establishing the conceptual coherence of a playhouse series. I re-figure the producer as a textual mediator as well as a public figurehead, which is how I identify later television producers such as Jerry Bruckheimer. Archival evidence clearly suggests that authorship in 1950s anthology drama should not be abandoned as a concept but modified to incorporate other contributing factors, and the impact of collaboration (e.g. directors) on authorial style. I utilise primary production documents in this chapter and should briefly describe my historiographic methods. I make claims for authorial agency in programme decisions and choices. Unless specific conversations are recorded in the archival material which testify to these decisions being made personally (e.g. memos), I observe general tendencies from several examples of the same pattern occurring, and speculate on the authorial source of that trend. There is some ambiguity in the archival evidence making it difficult to pinpoint whether changes to the content of the programmes indicate interference from outside agencies or production alterations that show the influence of outside agencies e.g. whether script revisions were made by censors or producers in anticipation of

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<sup>18</sup> Examples of this would be Jack Holland, 'Playwrights '56...A Big Gamble?', *TV-Radio Life*, (14<sup>th</sup>-20<sup>th</sup> January 1956) which emphasises Coe's prolific status, innovation and experimentation with television and Krampner, *The Man in the Shadows*, which use quality labels to compensate for the lack of stylistic coherence throughout the producer's anthology series.

censorship<sup>19</sup>. Such ambiguity is another complication to the issue of the writer's control over a text being continually revised by other artists and companies.

I have chosen to sideline examples of authorship within genre anthologies. This is not because of snobbery about authorship in popular programming (in fact the remainder of the thesis tackles this in depth) but because it is still necessary to redress the associations of authorship with high culture in quality anthology series. Indeed, Coe and Chayefsky's anthology dramas seem to anticipate the generic and popular tropes present in later US TV anthology drama, for instance *Night Gallery* (NBC, 1970-1973) as well as UK anthology series such as *Armchair (Mystery) Theatre* (ABC/Thames, 1956-1974). There are several discourses of authorship centred on anthology writers and producers, and particularly teleplays made by Coe and Chayefsky, which are used in the evaluation of early 1950s television as a 'golden age'<sup>20</sup>. My archival research shows, however, that the cultural hierarchies built around these artists and programmes are not so easily maintained. There is archival evidence of Chayefsky's unrealised ambitions to make weekly episodic formula series and previously marginalised details of Coe's anthology series that were heavily influenced by situation comedy and theatre musicals. This reveals a wider range of aesthetics and cultural registers in the producer's oeuvre than had previously been observed by scholars such as Jane Feuer, who argues that this period is dominated by high culture and the aesthetics of theatre: 'Written by New York playwrights, appealing to an elite audience...these live TV dramas carried the cachet of the "legitimate" theatre'<sup>21</sup>. Existing writing is also usually restricted to Chayefsky and Coe's canonical naturalist character dramas from *Philco Television Playhouse* with remaining work ignored for reasons of access,

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<sup>19</sup> For instance, in a script draft for Chayefsky's 'The Reluctant Citizen' (NBC, 1952) for *Philco Television Playhouse* changes are made which remove potential social critique from the drama. There is no hard evidence of interference from sponsors or censors but a valid case can be made that this was why it was removed.

<sup>20</sup> Examples include TV documentary series *The Golden Age of Television* (PBS, 1981-1982), and books Skutch, *The Days of Live* and Glen Creeber (ed.), *Fifty Key Television Programmes* (London: Arnold, 2004).

<sup>21</sup> Jane Feuer, 'Quality Drama in the US: The New "Golden Age"?' in Michelle Hilmes (ed.), *The Television History Book* (London: BFI, 2003), p. 98.

as in the scholarship of Barnouw and Kenneth Hey<sup>22</sup>. However, wide viewing enables me to produce an analysis which takes into account the stylistic and cultural diversity of their television canon. The chapter will therefore be both a discussion of and break with cultural hierarchies, attending to the interrelations between authorship and issues of cultural legitimacy whilst challenging that stereotype.

### Authorship in 'golden age' discourses

Concepts of authorship relating to my case studies have been utilised by interested parties such as critics, journalists, historians, and network executives to establish or exploit the cultural and artistic distinction of television drama from this period. The decision to focus on Chayefsky and Coe could be seen as a problem for a thesis that claims to avoid an evaluative history of television drama since it repeats the critical fetishisation of these artists and this period in television. I position myself against scholarly and media accounts that establish the cultural distinction of prestige anthology television. Nonetheless it is necessary to dissect issues of taste and evaluation concomitant to how television authorship from this period was signified and discussed. In *Fifties Television*<sup>23</sup>, William Boddy identifies a critical and industrial capitalisation on the relative freedom afforded to television writers in this period, arguing that this was used to differentiate television from the low cultural status of Hollywood cinema: 'the live television writer was accorded a position by critics and the public closer to that of the legitimate playwright than the Hollywood contract-writer'. The Hollywood screenwriter in these 'pre-auteurist' times was conversely seen to anonymously grind out formulaic mass-entertainment<sup>24</sup>. Boddy argues that this contrast made anthology drama comparable to culturally valid artistic contexts such as the post-war American theatre

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<sup>22</sup> Barnouw, *Tube of Plenty* and Kenneth Hey, 'Marty: Aesthetics vs. Medium in Early Television Drama' in John E. O'Connor (ed.), *American History/American Television: Interpreting the Video Past* (New York: Ungar, 1983).

<sup>23</sup> Boddy, *Fifties Television*, pp. 87-89.

<sup>24</sup> Ibid.

in which the writer was seen to control his work and write plays of social value<sup>25</sup>. I question the perceived cultural superiority over popular and generic forms which the prestige anthology dramatist is said to enjoy but agree that certain artists produced work of distinction. I am primarily concerned with characteristics of these programmes that make them different from other series, such as authorial themes and dramatic style. In this sense, I am reaffirming critical preconceptions about the artistic value of these programmes, especially by negating genre anthologies which could also be reappraised as author-styled. However, my findings are specific to a production environment in prestige anthology television that makes authorship possible. Also, the point remains that much of the media and scholarly criticism on these artists is dependent on a cultural elevation of their anthology television, whereas my analysis is based on textual and production evidence of creative involvement, even if the attribution of authorial style must involve some evaluation. The television writer's authority is both a cultural construct and production fact.

Television journalist Martin Williams, writing in the early 1960s, offers a typical example of how early 1950s anthology drama was conceptualised as having a high cultural address<sup>26</sup>. He critiques prestige anthologies for only representing the bourgeois viewer who enjoyed theatre and fine art ('a flowering cultural garden') and its exclusion of working class viewers who, he claims, would more likely be more interested in popular entertainment and genre fiction: 'The plays could not, I think, prolong interest and hold a mass audience of the kind TV has today'<sup>27</sup>. The notion that anthology drama had an elitist class address and was ignorant of large portions of the audience and their tastes endures through the literature, continuing into contemporary scholarship. For Jane Feuer, 1950s anthology drama's associations with legitimate art forms was indicative of programming being positioned as

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<sup>25</sup> William Boddy, "The Shining Centre of the Home": Ontologies of Television in the "Golden Age" in Phillip Drummond and Richard Paterson (eds.), *Television in Transition* (London: BFI, 1985), pp. 125-126.

<sup>26</sup> This is collected in Martin Williams, *TV: The Casual Art* (Oxford: Oxford University Press, 1982), pp. 31-32.

<sup>27</sup> Ibid.



separate from and superior to 'regular television'<sup>28</sup>. By focusing on writers and producers from these cultural brackets of television drama, I am open to accusations of reaffirming the cultural authority and elite status of these dramatists. However, my objectives are to unearth the cultural tensions that exist within these high art reputations, distinguish the cultural uses of authorial prescriptions from their significance in text and production, and reflect on how such images and hierarchies are constructed.

Rather than being an isolated instance of historical revision, my work is part of a historiographic turn in television studies which challenges the false categorisation of early TV output as anti-populist and characterised by elitism. This position is identifiable in recent scholarship on UK television such as Su Holmes's *Entertaining Television*<sup>29</sup>. Holmes sees 'negotiations with the popular' in the BBC's engagement with soap operas and game shows in the 1950s just as I identify the importance of stand-up comedy and celebrity culture in the anthologies of esteemed US TV dramatists such as Chayefsky and Coe. Helen Wheatley's 'Putting the *Mystery* back into *Armchair Theatre*'<sup>30</sup> questions the 'misremembering' of late 1960s UK anthology drama *Armchair Theatre* as 'the epitome of social realism' arguing that the 'mystery' strand of the series 'brought together the generic episodes which could be more readily assigned the label "popular"'<sup>31</sup>. Wheatley challenges the misconception of UK anthology TV as having a high cultural status, noting the importance of genre to the identification and branding of this television play series. Coe's series and Chayefsky's TV writing were far more influenced by popular genres that has been credited and much less dominated by realist aesthetics than has been argued by previous scholars, as will be shown below. To a lesser extent, this trend is also identifiable in US scholarship in the 1990s which

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<sup>28</sup> Feuer, 'Quality Drama in the US', p. 98.

<sup>29</sup> Su Holmes, *Entertaining Television: The BBC and Popular Television Culture in the 1950s* (Manchester University Press, 2008), p. 2.

<sup>30</sup> Helen Wheatley, 'Putting the *Mystery* Back into "Armchair Theatre"', *Journal of British Film and Television* 1: 2 (2004), pp. 197-210.

<sup>31</sup> Wheatley, 'Putting the *Mystery* Back', pp. 197-199.

re-evaluated the conflation of early US television with high culture. Caldwell<sup>32</sup> and Thompson<sup>33</sup> claimed that 1950s television was ambivalent about high art and more readily associated with popular culture and mass-entertainment. Their arguments are borne out by the duality of high and popular culture I have encountered in prestige anthology drama. My personal emphasis is on how discourses of cultural distinction are created or consolidated by a media voice afforded to writers and producers in this period, be it through published essays or feature articles in the press. The essays in Chayefsky's *Television Plays*<sup>34</sup>, for instance, distinguish the writer's television work from the 'incredible trash' produced by other early television dramatists. These media appearances by Chayefsky and his producer Coe through interviews, articles and essays, situated both artists as the antitheses of popular culture<sup>35</sup>.

Coe and Chayefsky are personally implicated in culturally-based theorisations of the 'golden age' of television. Their programmes are configured in the preponderance of original and writer-distinguished television drama broadcast from New York during the early 1950s. The New York base reflected the origins of US television in radio corporations (NBC, CBS) and advertising agencies, whose headquarters were in the city, and TV drama using actors, directors and writers from Broadway theatre. Scholars agree that the importance of the writer stemmed from a critical preference for legitimate Broadway theatre and the fetishisation of the playwright within that tradition<sup>36</sup>. The artists are behind the canonical anthology drama 'Marty' written for *Philco Television Playhouse*, a domestic character drama about a lonely young butcher from the Bronx's attempt to broach the local dating scene and his relationship with his mother. Henry B. Aldridge describes it as a turning point in cultural attitudes by

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<sup>32</sup> Caldwell, *Televisuality*, pp. 34-39.

<sup>33</sup> Robert Thompson, *From 'Hill Street Blues' to 'ER': Television's Second Golden Age* (New York: Syracuse University Press, 1996), pp. 22-23.

<sup>34</sup> Chayefsky, *Television Plays*, pp. 161-163.

<sup>35</sup> Chayefsky's attacks on low culture would later be dramatised in the on air rants of newscaster Howard Beale in *Network* characterised in dialogue such as 'Television is a goddamn amusement park. Television is a circus, a carnival.'

<sup>36</sup> Williams, *The Casual Art*, pp. 85-86, Thompson, *Television's Second Golden Age*, p. 19, and Boddy, "'The Shining Centre of the Home'", pp. 125-126.

drawing critical attention to television as legitimate drama on par with theatre<sup>37</sup>. Barnouw in *Tube of Plenty* goes as far as saying that anthology drama was a narrative form modelled on the template of Coe and Chayefsky's 'Marty' ('an inspiration to many writers') and thus conceptualises anthology drama through the conventions of Chayefsky's television writing<sup>38</sup>. The drama has featured prominently in nostalgia documentaries celebrating and mythologizing early TV anthology drama; it was re-broadcast on US TV in the early 1980s as part of a series commemorating 1950s TV called *Golden Age of Television* (PBS, 1981-1982). As Charles Barr<sup>39</sup> argues, the drama has helped foster assumptions about artistry emerging out of the primitive technological conditions of live television. Therefore, 'Marty' is either drawn on to characterise the 1950s as an era of authored quality television or to categorise the authorial styles of Chayefsky and Coe. Because of this, scholarship and media analysis on Coe, Chayefsky and early anthology drama tends to be limited to a handful of canonical texts. Coe and Chayefsky should be kept separate from these functions by reading across their teleplays and the anthology series. There are ruptures and complications to the definitive versions of authorial styles and tendencies when looking beyond the quality and cultural value of individual programmes.

Essentialist definitions out of which the cultural superiority and artistic autonomy of television were fabricated depended on notions of realism and intimacy. Barnouw proposes that the *Philco* model for television drama established the tendency for anthology drama to be naturalistic and based in real time: 'Its [real time's] appearance in long stretches of television drama gave a sense of the rediscovery of reality'<sup>40</sup>. These are the characteristics that the dramas made by Coe and Chayefsky are most commonly associated with. My work is

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<sup>37</sup> Henry B. Aldridge, 'Philco Television Playhouse' in Horace Newcomb (ed.) *Encyclopedia of Television* (New York: Fitzroy Dearborn, 2004), pp 1761-1764.

<sup>38</sup> Barnouw, *Tube of Plenty*, pp. 160-161.

<sup>39</sup> Charles Barr, "'They Think it's all Over': The Dramatic Legacy of Live Television' in John Hill and Martin McLoone (ed.) *Big Picture, Small Screen: The Relations between Film and Television* (Luton: University Of Luton Press, 1996), pp. 48-49.

<sup>40</sup> Barnouw, *Tube of Plenty*, pp. 160-161.

consonant with revisionist scholarship on early US television which has conversely conceptualised television drama aesthetics in a way that runs against the ethos of realism and intimacy. Anna Everett in the *Encyclopedia of Television* argues for generic and stylistic diversity across anthology drama series, which deems the predominance of realism and intimacy a complete myth<sup>41</sup>. In addition, I would also question the situation of realism and intimacy as the core characteristics of Coe and Chayefsky's work. Coe's anthology programmes crossed boundaries between naturalism and fantasy, character and spectacle, and comedy and drama. Chayefsky's screenplays were often predicated on tensions between realism, vaudeville and the fantastic in his work. This research into Coe and Chayefsky is not merely the study of personalities, therefore, but a means of redressing some of the historical assumptions of this period in television in line with other revisionist work on early television in the US and other national or institutional contexts. It echoes, for instance, Holmes' analysis of the BBC's early output as driven by light entertainment as well as high culture prior to the advent of commercial television in Britain<sup>42</sup> and Jason Jacobs' account of CBS anthology dramas' self-reflexive experimentation with audio-visual style<sup>43</sup>, programmes which defy the realist tag.

### Early 1950s TV drama

Coe and Chayefsky's authorship was enmeshed in a number of economic, cultural, and political contexts. Broadcasting policies, sponsorship and censorship pressed on writing and production, conditioning and rephrasing dramatic expression. However, Coe and Chayefsky are notable for surpassing institutional, commercial and political restrictions on style to produce work of distinction. A key context in which Coe and Chayefsky's output must be located is the cultural politics of programming at NBC under chairman Sylvester

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<sup>41</sup> Anna Everett, "'Golden Age' of Television Drama" in Horace Newcomb (ed.) *Encyclopedia of Television* (New York: Fitzroy Dearborn, 2004), pp. 1000-1005.

<sup>42</sup> Holmes, *Entertaining Television*, p. 4.

<sup>43</sup> Jason Jacobs, 'Experimental and Live Television in the US' in Michelle Hilmes (ed.) *The Television History Book* (London: BFI, 2003), pp. 72-75.

'Pat' Weaver. Kristen Hatch<sup>44</sup> and Matthew Murray<sup>45</sup> demonstrate how NBC primetime and daytime anthology drama was constructed as a prestige brand and formed cultural hierarchies of television drama. This scholarship suggests that there was an institutionalised ethos at NBC to project an image of aesthetic and cultural superiority to television drama norms in relation to other networks<sup>46</sup>. This extended to afternoon anthology dramas such as *Matinee Theater* (NBC, 1955-1958) and non-anthology programming e.g. soap operas such as *The Guiding Light* (NBC, 1952-2009). NBC TV drama artists are therefore subject to a reading of their work as containing artistic and high cultural predilections. Coe commissioned and produced socially critical and politically oriented dramas for *Philco* such as Gore Vidal's anti-nuclear satire 'Visit to a Small Planet' (NBC, 1955) and an adaptation of Budd Schulberg's short story on child poverty 'What Makes Sammy Run' (NBC, 1949), along with more avant-garde programmes such as the subjectively stylised *First Person*. This provided the network with drama that could be exploited in cultural arguments. Coe's emphatic media presence contributed to the reading of his programmes as culturally valid in their dramatic content. He drew heavily on the rhetoric of the writer as playwright, and of cultural distinction. Interviews in periodicals such as in Jack Holland's article 'Playwrights '56...A Big Gamble?' in *TV-Radio Life* had Coe describing how in his new anthology series 'the emphasis is on the writer' and that the cultural merit of the 'old TV play' remained important<sup>47</sup>.

Whilst Coe can claim agency in the construction of NBC's quality television output, some of his television programmes also call it into question. Coe's theatre spectaculars

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<sup>44</sup> Kristen Hatch, 'Selling Soap: Post-War Television Soap opera and the American Housewife' in Janet Thumin (ed.) *Small Screens, Big Ideas* (London: I.B. Tauris, 2002), p. 36.

<sup>45</sup> Matthew Murray, 'Matinee Theater: Difference, Compromise and the 1950s Daytime Audience' in Janet Thumin (ed.) *Small Screens, Big Ideas* (London: I.B. Tauris, 2002), p. 133.

<sup>46</sup> Boddy, 'Shining Centre of the Home', p. 126 gives us more insight into why this was the case in his explanation of how Weaver manufactured, publicised and heavily exploited this image of network as the cultural capital behind the networks' struggle to regain control of production of network programming from sponsors and advertisers.

<sup>47</sup> Holland, 'Playwrights '56'.

(*Producer's Showcase*) and comedy dramas (*Playwrights '56*) deviated from Weaver's policies by incorporating popular culture forms and genres (slapstick or situation comedy, song-and-dance<sup>48</sup>). Coe is configured within a mythologized pre-lapsarian stage of television drama where writers and producers are seen to be liberated from the constraints of commercialism. Thus his links with television as mass-entertainment are somewhat obscured. This pervades Barnouw's historiography: '[Coe] already commanded so much respect that neither sponsor nor advertising agency were inclined to interfere with him'<sup>49</sup>. It is also present in contemporaneous discourses by industry commentators from the period in which the latter half of the 1950s is associated with the increased commercialisation of television and the decline of industrially autonomous anthology dramatists. This is the case with Marya Mannes' 1960 academic paper: 'The Relations of the Writer to Television'<sup>50</sup>: 'Not only has the frequency of commercials become intolerable, but the kind of product advertised is often so alien to the play's mood'<sup>51</sup>. The perception is called into question by several of the teleplays for *Producer's Showcase* and *Playwrights '56* which were linked to musical theatre and light entertainment. The performance of a musical called 'Our Town', based on Thornton Wilder's play, was replete with Broadway-style song and dance numbers some of which were ambitiously choreographed (e.g. approximately 30 dancers making simultaneous moves in formation) and used a canned applause track to fabricate the atmosphere generated by a theatre audience. The production had blatant overtures of popular culture and Hollywood celebrity, for instance, it was hosted by Frank Sinatra who sang his most recent hit song: 'Love and Marriage' within the live performance. 'Daisy, Daisy' (NBC, 1955) from *Playwrights '56* is to all intents and purposes a situation or sketch comedy show in anthology

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<sup>48</sup> The influence of situation comedy on Coe's anthology drama stemmed from his producership on the high school teacher situation comedy series *Mister Peepers* throughout the early 1950s and concurrent with his anthology drama production career.

<sup>49</sup> Barnouw, *Tube of Plenty*, p. 156.

<sup>50</sup> Mannes, Marya, 'The Relations of the Writer to Television' (An Occasional Paper on the Role of the Mass Media in Free Society by the Center for the Study of Democratic Institutions', 1960), pp. 1-5.

<sup>51</sup> Ibid, p. 3.

form, permeated by witty quips and one-liners. Physical comedy is present both in terms of slapstick and the facial mugging to camera of comic actor Tom Ewell. The legacy of American comedy traditions (vaudeville, movie spoofs) is identifiable in fast-moving vignettes that run like a parade of sketches, and spoof versions of theatrical monologues and existing television programmes. Coe, therefore, tends to be falsely positioned outside commercial television contexts but evidence of an address to popular audiences and media styles is available through new research and wider viewing. Whilst party to and sometimes providing the impetus for network policies, Coe's productions were never subject to the cultural ideals of NBC. This also suggests that not all NBC dramas in this period can be bracketed as quality television and some were also engaging in popular cultural forms. Such findings indicate the wider significance of looking at Coe's anthology dramas; his programmes cast doubt on the cultural distinction surrounding NBC and prestige series in this period.

In both 'Holiday Song' (NBC, 1953) and 'Marty', Chayefsky's interests in vaudeville and stand-up comedy became apparent with his imitation of the cyclical conversation style of contemporaneous light entertainment double acts such as Bud Abbott and Lou Costello. For example, this style is present in the latter through the duologues between Marty (Rod Steiger) and fellow bachelor Angie (Joseph Mantell):

'ANGIE: Well, what do you feel like doing tonight?

MARTY: I don't know. What do you feel like doing?

ANGIE: Well, we're back to that, huh? I say to you: "What do you feel like doing tonight?" And you say to me: "I don't know what you feel like doing?"<sup>52</sup>

'ABBOTT: Who's on first, What's on second, I Don't Know is on third.

COSTELLO: That's what I want to find out.

ABBOTT: I say Who's on first, What's on second, I Don't Know is on third.'<sup>53</sup>

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<sup>52</sup> Quoted from Chayefsky, *Television Plays*, p. 138.

<sup>53</sup> Extract from the sketch 'Who's on First', quoted from transcript on <http://www.baseball-almanac.com/humor4.shtml>.

In the conversation between Marty and Angie, phrases are repeated monotonously until they have lost meaning and the speech becomes artificially rhythmic, later commenting on its own absurdity ('Well, we're back to that, huh?'). This mode of drama dialogue demonstrates the influence of the sketches of Abbott and Costello (such as 'Who's on First?') that ritualise the repetition of patterns of speech until they achieve a beat which abstracts the words from their original meaning or purpose and riff on the surrealism of language. Chayefsky's use of this vaudeville style indicates that the dramatist was looking to and acknowledging popular culture e.g. comedy and entertainment in his television screenwriting rather than attempting to emulate high culture.

I revise the image of Chayefsky as a high cultural anthology dramatist<sup>54</sup>. This perception is central to accounts of Chayefsky in such television scholarship as J.B. Bird<sup>55</sup> and the journalism of Martin Williams<sup>56</sup>. The aforementioned writers identify Chayefsky with an address to an assumed educated, middle-class, theatre-going television viewer, as a symbol of the cultural snobbery surrounding early television drama, and as the antithesis of the telefilm series that replaced anthology dramas, which were seen as 'trite formula stuff, canned by Hollywood'<sup>57</sup>. The unproduced teleplays and script outlines I have unearthed in archival research (See Appendix A for a complete list of Chayefsky's unproduced programmes) alter many of the scholarly perceptions of Chayefsky and give us a more complete image of the artist. These dramas were often unproduced because of rejections by the anthology and telefilm series they were submitted to. The significance of these rejections is that they took place mainly in the late 1950s, at which time Chayefsky had made several statements to the media expressing his growing disillusionment with the marginalisation of

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<sup>54</sup> Ibid.

<sup>55</sup> J.B. Bird, 'Paddy Chayefsky' in Horace Newcomb (ed.) *Encyclopedia of Television* (New York: Fitzroy Dearborn, 2004), p. 495.

<sup>56</sup> Williams, *The Casual Art*, pp. 31-32.

<sup>57</sup> Ibid, pp. 73-74.



the writer in television<sup>58</sup>. Trade journals also reported his inability to get scripts produced<sup>59</sup>. It appeared that Chayefsky's attempts to move into popular series television in the late 1950s were undermined by industrial changes that made it difficult for independent writers, coming from a context of creative space, to survive in television, as is discussed in the following chapter. However, Chayefsky's media rhetoric about the decline of authorship in television concealed the fact that he appeared determined to make the transition to the popular telefilm format. Chayefsky's writing engaged and experimented with new narrative styles in television drama and this is made abundantly clear through archival evidence of unproduced material, demonstrating the account he was taking of a changing mode of address in TV towards a recurring viewer interested in popular entertainment. The unproduced material sees Chayefsky's writing engaging with weekly episodic formulas. The pilot outline for the proposed Spencer Tracey and Katherine Hepburn vehicle, *The Senator and the Lady*, proposes gags and character tensions that will become weekly routines with lines such as '[this] is the look that will end every week's show'<sup>60</sup> (See Figure 1.1). These projects appear incredibly formulaic, such as 'Television Doctor' (probably less of a working title and more a self-effacing description), a medical procedural based around a naive doctor performing an emergency operation by close-circuit television<sup>61</sup>. The synopsis resembles concepts of public service heroism that Tom Stempel identifies as a narrative type in the early telefilm series<sup>62</sup>. They also seem reliant on celebrity cameos, as in the conceit for *The Senator and the Lady*, which is written to exploit the familiarity of Hepburn and Tracey as an onscreen married couple and Hollywood double act. This signifies the need for critical distance from contemporaneous media accounts of Chayefsky that characterised him as one of an elite core of dramatists deemed worthy of

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<sup>58</sup> Gross, 'TV: What's On' and Author Unknown, 'TV and Radio'.

<sup>59</sup> One of the articles to report this is Dave Kaufman, 'On all Channels', *Variety* (Friday October 10 1958).

<sup>60</sup> The Paddy Chayefsky Papers, April 2008, WCFTR.

<sup>61</sup> Ibid.

<sup>62</sup> Stempel, *Storytellers to the Nation*, p. 64.

Figure 1.1: Outline for 'The Senator and the Lady', Paddy Chayefsky, Unproduced Work.

they're just about worn out. Hepburn, who is a big-hearted girl, offers her apartment-find to them. The old couple are deeply grateful, and the little old chap runs off to grab a cab. At this point, Tracy and Demarest come bursting into the lobby. Demarest heads for the desk to find out if Senator Halsey has come in yet. Tracy spies his wife gabbing away with a little old lady and heads over to them. The little old chap has gotten the doorman to fetch a cab and joins the group. The little old couple, who have taken quite a fancy to Hepburn, invites Hepburn and Tracy to dinner. Tracy is hardly paying any attention to them and is looking all over the lobby for anybody who looks like a Senator. He says, he doesn't think they can make dinner that evening. "Well," says the little old chap, "if you find you can make it, just call us. My name is Halsey. Senator Halsey. Here is my home number..."

#### 7. CLOSE-UP TRACY

Register effect of Halsey. Then turns and looks at Hepburn with an I-don't-know-maybe-I'm-crazy look, which is the look that will end every week's show...

FADE OUT

END OF ACT TWO

*Chayefsky*  
*The Senator And Lady*

elevation to the status of playwright. Chayefsky was canonised along with other television writers who showcased new work with contemporary situations or relevance such as: Horton Foote, Reginald Rose and Gore Vidal. This occurred in articles such as *Life* magazine's 'The Most Challenging Theater of all Time' which portrayed Chayefsky as single-handedly raising the dramatic quality and cultural value of television to the level of 'serious theater'<sup>63</sup>. The exception to this is Helen Dudar's *New York Post* feature on Paddy Chayefsky<sup>64</sup> which identifies the legacy of popular theatre (stand-up, vaudeville) in Chayefsky's approach to drama, situating naturalism and anthology television as expedient forms for his drama: 'He is...a devout showbusiness buff who makes it his business to see every show in town. He has a special affection for stand-up comedians'. As this article suggests, Chayefsky's authorial characteristics are still recognisable even after separating him from the cultural and artistic contexts with which he is readily associated. This thesis rectifies misapprehensions about authorship in US TV drama connoting cultural capital and this argument is examined from the other side in Chapter 3 when considering Jerry Bruckheimer's dismissal as an author on grounds of his commercialism. These examples of Coe and Chayefsky's television work suggest that artists were contradictorily configured in network ideologies and economic strategies; both subject to and active in their construction through media and text and yet independent from the institutional norms of the period.

Coe and Chayefsky's dramas need to be understood in relation to changes in content dictated by political pressure on sponsors, networks, and advertising agencies. *Philco Television Playhouse* was broadcast at the height of Joseph McCarthy's reactionary 'House on Un-American Activities Committee' (HUAC) investigations into communist infiltration of US institutions and President Eisenhower's loyalty programs which arbitrarily tested the patriotism of federal employees. Hollywood production cultures were targeted in the late

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<sup>63</sup> Manning, 'A New Era for Playwrights'.

<sup>64</sup> Helen Dudar, 'A Post Portrait: Paddy Chayefsky', *New York Post* (4<sup>th</sup>-7<sup>th</sup> January 1960), p. 42.

1940s resulting in convictions for the 'Hollywood Ten' screenwriters and transforming Hollywood cinema into a propaganda machine for anti-communism. Censorship derived from pressure groups representing or supporting HUAC lead to controls on material in television that belied anti-American sentiments or left-wing ideals. Boddy<sup>65</sup> analyses the power of the communist blacklist in network television. He describes how the broadcasting authorities identified dramatic anthology programmes as the most likely conduit for broadcasting subversive communist ideologies<sup>66</sup> and invokes several high profile incidents of sponsors bending to the whims of anti-communist pressure groups by firing writers and cancelling broadcasts<sup>67</sup>. Hey reinforces this by arguing that anthology dramas such as *Philco Television Playhouse* were products of their political context since the influence of McCarthy resulted in a greater affirmation of church, nationhood, and traditional values in the texts<sup>68</sup>. This influence is felt strongly in the script development of draft versions of Chayefsky's 'The Reluctant Citizen' (NBC, 1953), a drama about an elderly holocaust survivor's attempt to become a naturalised American citizen<sup>69</sup>. In early drafts, the writer evoked social pessimism through a critique of the American immigration services for failing to reach out to European holocaust veterans and turning them into social outcasts. As the drafting process went on, the attacks were eliminated and replaced by public information on the bureaucratic procedures of applying for citizenship. For instance, the opening page of Act One in an early draft contains these lines in voiceover: 'One million, two hundred thousand people, all with problems...Often, you get a special kind of problem. The problem of not belonging'. The final

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<sup>65</sup> Boddy, *Fifties Television*, pp. 100-102

<sup>66</sup> Ibid, p. 100.

<sup>67</sup> Ibid, p. 99-100. Boddy uses the examples of organized right-wing campaigns against the CBS crime anthology series *Danger* (CBS, 1954-1955) and television actress Jean Muir being removed from popular programmes by sponsor General Foods after accusations of disloyalty.

<sup>68</sup> Hey, 'Aesthetics vs. Medium', p. 118.

<sup>69</sup> Information is taken from script drafts of 'The Reluctant Citizen' from The Paddy Chayefsky Papers 1937-1972, accessed April 2008 at The Wisconsin Center For Film And Theater Research (WCTFR).

Figure 1.2: Page 1 of script draft of 'The Reluctant Citizen', *Philco Television Playhouse*.

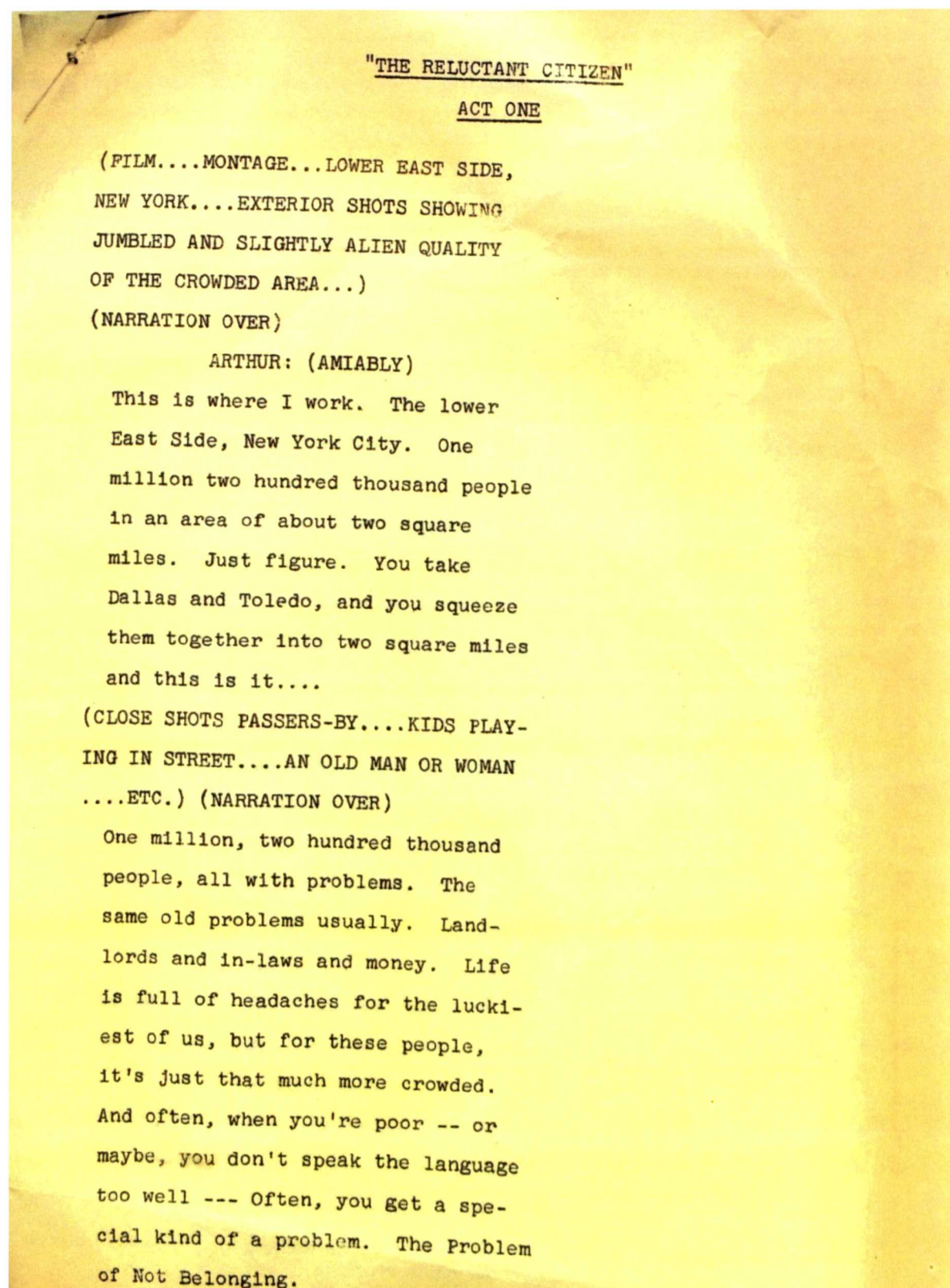
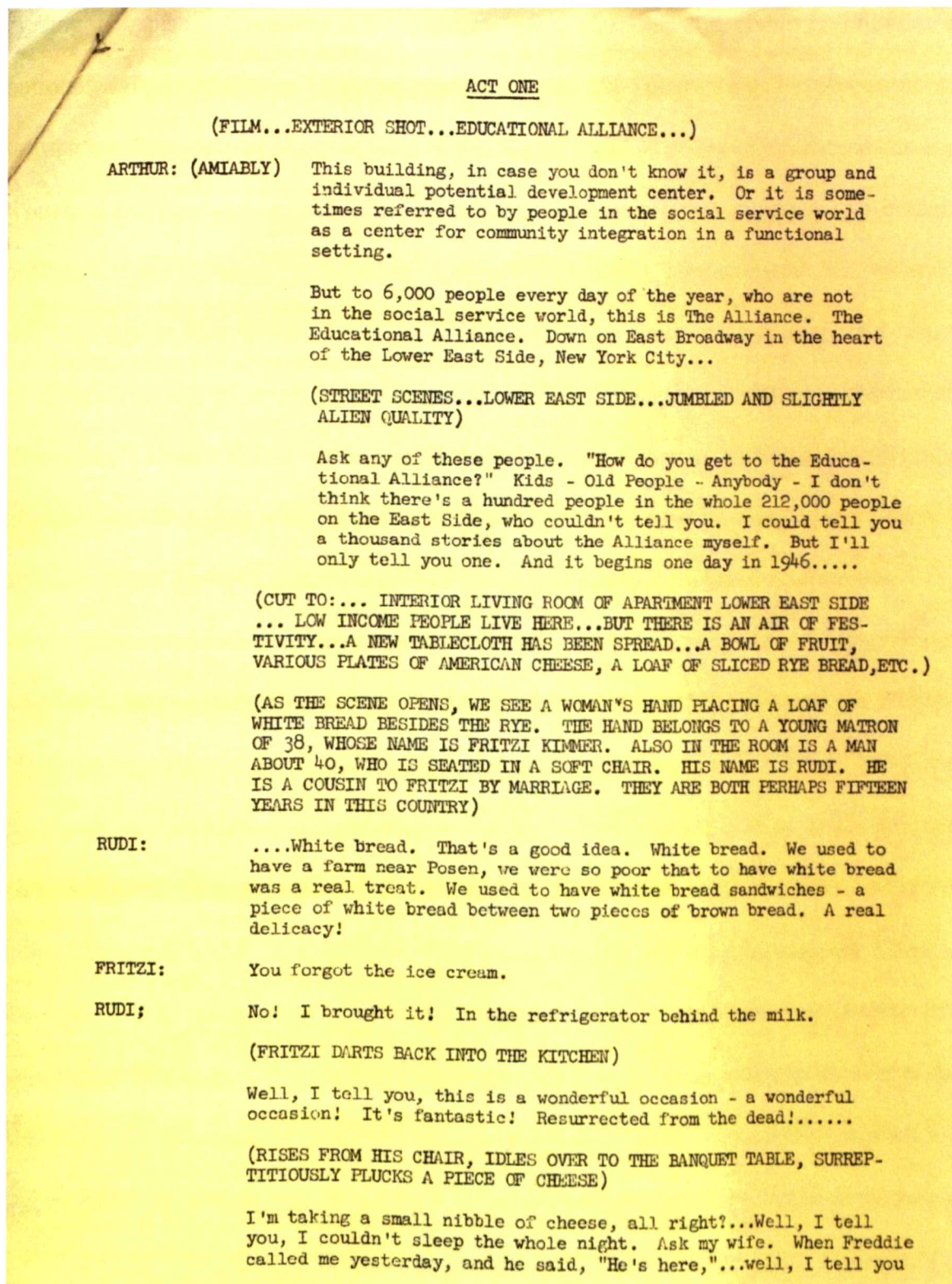




Figure 1.3: Page 1 of script as aired of 'The Reluctant Citizen', *Philco Television Playhouse*.

sentence is absent from a later draft as Figures 1.2 and 1.3 demonstrate. The publicity release for 'The Reluctant Citizen' claimed to depict the US as a 'peaceful democracy' and the script appears to have been re-written to fit this description. A re-write in the final draft extends the closing citizenship ceremony to promote the ideal of social and ethnic assimilation under national values, adding a verbatim reading of the US constitution<sup>70</sup>. Subsequent dramas written by Chayefsky such as 'Middle of the Night' (NBC, 1954) (which focuses on a young woman's failing marriage and affair with her middle-aged boss) negate social context and political rhetoric almost altogether and are uniformly characterised by interpersonal relationships and solutions. Therefore, it is possible that the impact of jingoistic censorship on Chayefsky was to re-define his dramatic method. This is important as it is assumed that Chayefsky's de-politicised writing style for television, which is restricted to domestic and interpersonal drama, is a choice when in fact it appears to also be a response to these failed attempts to get overtly political content or social issues into his television dramas.

Some of Coe's anthology dramas were also shaped by the political censorship of the post-war anti-communist consensus. 'The Answer' (NBC, 1955) produced for *Playwrights '56* is about an angel discovered in a nuclear arms test in the Pacific. It is a pro-American document of Cold War propaganda in which the overall message of peaceful international cooperation is compromised by demonizing the Soviet Union. This reflected the intensification of a cultural Cold War in US popular media and art following the Korean War, for instance the abandonment of social problem films in Hollywood in favour of anti-communist film noirs and westerns. Consistent with this, it is suggested in the drama that the Russian military ruthlessly destroyed on sight the body of an angel sent from heaven to warn the world about nuclear war. However, Coe's anthology dramas also hinted at the possibility for anthology television to break free of such restrictions and express controversial and

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<sup>70</sup> The Paddy Chayefsky Papers, April 17 2008, WCTFR.

complex viewpoints on social issues. *Philco's* 'What Makes Sammy Run' deals with the impoverished upbringing of a ruthless tabloid journalist turned movie producer. It was predominantly a social investigation into the effects of child poverty on the collective psyche of the working classes. The drama linked the dogma of the self-made American and its perpetuation throughout the entertainment industry to an ethical vacuum in society and mass-deprivation in New York's failing tenement neighbourhoods. Such arguments were made in a sequence which incorporated documentary footage of lower class neighbourhoods into the live broadcast, narrated as an anthropological enquiry into poor social conditions. This reflected the appalling social inequality in inner-city tenement neighbourhoods, the flipside of the affluence and prosperity of suburban America in the 1950s. It also engaged with a tradition of 'muckraking' investigative journalism present in America from the late nineteenth century onwards, which exposed social injustices such as child labour and poverty<sup>71</sup>. The drama projected social anxieties about US capitalism during a period of political repression, expressing viewpoints on poverty that were transparently left-wing and reflecting the socialist politics of co-writer and author of the original story, Budd Schulberg. This also shows dramatists looking outward to wider social concerns, which, as detailed below, is often said to have been impossible within the political censorship of 1950s anthology drama.

Hey proposes that there was an elision of social issues throughout 1950s television drama, arguing that all anthology programmes were forced to remove any social controversy, attacks on society, or references to wider social context<sup>72</sup>. He attributes this to the reduced scale of the drama and the commercial pressures acting on production. Censorship of network television through the Federal Communications Commission (FCC) in the 1950s persisted

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<sup>71</sup> Examples of this are Upton Sinclair's *The Jungle* (New York: Forgotten Books, 2008) [First published 1906] about the poor working conditions of the meatpacking industry and Jacob Riis's *How the Other Half Lives* (New York: Digireads, 2005) [First published 1890] on New York's poor.

<sup>72</sup> Hey, 'Aesthetics vs. Medium', p. 97.



with many of the restrictions on representations of sexual intercourse, miscegenation, violence and (especially) bad language from the Hollywood Production (or Hays) Code. Informal censorship was provided by sponsors threatening to withdraw from programmes that could alienate white mainstream audiences. Reginald Rose's *Studio One* (CBS, 1948-1958) drama 'Thunder on Sycamore Street' (CBS, 1954), for instance, was forced through 'network, agency, and sponsor'<sup>73</sup> interference to eliminate a (supposedly real-life) storyline about a white community intimidating and attacking a black resident, changing the protagonist to a white former convict, as reported by Barnouw in *Tube of Plenty*<sup>74</sup>. Hey argues that the recourse to affirmation in the denouements of the Coe-Chayefsky anthology dramas is a by-product of this repression of political problems<sup>75</sup>. Testament to this is the abrupt and unconvincing shift to renewed optimism and the promise of individual fulfilment in many of Chayefsky's endings. In 'Marty', for instance, the protagonist embarks on a romance leading to marriage while in 'The Mother' (NBC, 1954) the eponymous character retains her independence from her family and continues to live alone. However, these endings functioned within a set of resolutely downbeat narratives which taken together expressed a deep-seated pessimism about postwar US society. A *Variety* article called 'Fred Coe and the Philco-Goodyear Status' from 1954<sup>76</sup> reported that sponsors were dissatisfied with the downbeat tone of the *Philco* dramas that they felt compromised the sale of their products. This suggests that Coe and Chayefsky's dramas were able to challenge the commercial demands of network television, which is borne out by the teleplays. The alienation of characters from the mainstream of society through ethnicity in many of Chayefsky's dramas (particularly 'Holiday Song' and 'The Reluctant Citizen'), discussed below, alludes to the return of racial segregation following the war, particularly with regards to the exclusion of

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<sup>73</sup> Barnouw, *Tube of Plenty*, p. 165.

<sup>74</sup> Ibid, pp. 164-165.

<sup>75</sup> Hey, 'Aesthetics Vs. Medium', pp. 96-97.

<sup>76</sup> Unknown Author, 'Fred Coe And The Philco-Goodyear Status', *Variety* June 28, 1954.

African-Americans from housing and employment, which tended to be represented through other ethnic groups rather than directly in US fiction of this period<sup>77</sup>. Other Coe dramas such as 'What Makes Sammy Run' reveal the social inequality behind the so-called 'affluent' postwar US society, showing the continuation of urban poverty by focusing on children from the lower classes. The drama also condemned corporate enterprise, which was in the process of becoming an American ideology as the Cold War escalated. It portrayed Sammy's story of corporate success in Hollywood as a ruthless and inhumane rise to power, as victimised screenwriters are forced to commit suicide after he ruins their careers. It is clear from the Coe-Chayefsky dramas that writers and directors were able to inject notes of ambivalence that questioned or critiqued the unmitigated optimism that could result from their endings. This suggests that writers and producers in this period were able to protest or at least reappropriate commercial and political form to air critical views on US life.

Chayefsky and Coe are caricatured as a pre-lapsarian alternative to the perceived industrial turn in US television in the late 1950s towards mass-produced populist programming, as discussed in Chapter 2. This prompts us to ask how Coe and Chayefsky straddled the commercial functions of 1950s television anthology dramas. Viewing of their teleplays alongside commercial material suggests that they may have been influenced by discourses and practices in these areas and that commercial forces press on authorial expression. This radically revises the perception of TV in the early 1950s as artistically rather than commercially oriented. The aesthetics of Coe and Chayefsky's dramas were immersed in contemporaneous TV advertising discourses and the visual style of television commercials. Shooting techniques within Coe and Chayefsky's collaborations privileged depth-of-field and wide-angle images which were in turn appropriated as aesthetic capital for the sale of television sets for the sponsor *Philco*. The main selling points of the products were the

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<sup>77</sup> For instance, 'Thunder on Sycamore Street' was forced to displace its critique of racism against African-Americans on to lower-class white Americans. In Hollywood cinema, westerns such as *The Searchers* (John Ford, 1956) used Native Americans to symbolise Civil Rights issues in 1950s America.

increased width of screens and the enhanced clarity of background image<sup>78</sup>. The advertisements in between the acts of *Philco* dramas such as 'Holiday Song' and 'Middle of the Night' at this time were typically for the company's new 'Deep Dimension' television sets which claimed to bring 'pinpoint detail [to] even the deepest background'. During 'What Makes Sammy Run', sets are advertised on the principle of extended '90/72 square inch' screens<sup>79</sup>. The shooting of dramas in depth is apparent in *Philco* dramas such as 'The Big Deal' (NBC, 1953) which regularly positioned the camera so that depth of space was emphasised. This is evident in a scene where the wife (Joanna Roos) discovers her husband awake and slumped depressed in an armchair in their living room in the dead of night. The camera stands in front of the bedroom door which the wife then opens to reveal a long empty passage leading to the living room with the husband sat in a chair at the far end of the deep image. The wife slowly walks over to him in a continuous static shot in what appears to be a demonstration of the capacity for deep staging in television drama. Many of the anthology dramas made by Coe and Chayefsky also emphasised width in the image. In 'Marty', the eponymous protagonist arrives in the family home following a scene between his mother, her nephew and niece-in-law. Rather than switching to another camera, the image scans left to witness Marty entering through the back door located at the far side of the image. Evidently, the visual characteristics of Coe-Chayefsky dramas were incorporated into the rhetoric of commercial consumption and acted as artistic justifications for the sale of products offered by the sponsor. This is very reminiscent of how the spectacular cinematography of wildlife programmes and digital technologies such as High Definition have been used as capital in recent advertising for the latest television sets. The advertising contexts in which these dramas were configured are absolutely central to understanding the stylistic choices made by directors and producers. I am not suggesting that Coe or any of his directors were controlled

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<sup>79</sup> Advertisements broadcast live during the dramas were included in the kinescope recordings of *Philco* dramas viewed on Steenbeck machines at the WCFTR.

by advertising departments but that the influence of advertising discourses is evident in programme aesthetics.

The influence moved in both directions as advertising agents used the innovations of directors and writers of anthology drama to inform the *mise-en-scène* of their commercials. There is an overlap between the visual concepts employed by the dramatists and the presentation of advertising material within teleplays. At the opening of *First Person*, the subjective camera aesthetic is re-formulated to act as a moving image logo for the sponsors (the petrol company Gulf) with the shot of an open road seen through a car windscreen from the point-of-view of a driver. This suggests a conflation of or interdependence between the aesthetics of the drama and its surrounding advertising which returns to the origins of US television as a medium supported by and saturated in advertising. The model of programme sponsorship was derived from radio (as TV networks came out of national radio broadcasting companies) leading to many instances of dramas re-written or modified to fit advertising discourses. A *Playhouse 90* (CBS, 1956-1961) broadcast of 'Judgement of Nuremberg' (CBS, 1959) by Abby Mann, for instance, had to remove lines about the gassing of millions of Jews to placate the sponsor, The American Gas Association<sup>80</sup>. There were also efforts to make the commercials stylistically comparable to the programmes themselves. This relationship is noted in contemporaneous reviews of Coe's dramas<sup>81</sup>, which suggested that the commercials for *Philco-Goodyear* were becoming more emotionally and technologically sophisticated in order to diminish the discrepancy between the tone of the drama and the connecting commercials<sup>82</sup>.

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<sup>80</sup> Skutch, *The Days of Live*, p. 161.

<sup>81</sup> The article specifically referred to is simply called 'Topnotch' and was found in a folder of press clippings in the Fred Coe Papers at the WCTFR. No author or publication was listed and due to its fragile state I was unable to photocopy it for the appendix. I have acknowledged it as an important example of the contemporaneous press making sophisticated observations on the aesthetics of commercial television drama.

<sup>82</sup> As an example, a car commercial broadcast during *Playwrights '56* was a scripted sketch with the presenter pretending to be at a rehearsal for the advertisement and reading through the script. This self-reflexivity, irony and conceptual experimentation indicated attempts by advertisers to match the innovation and artistry of the anthology dramas during which the commercials are broadcast.

Dramatic and commercial content was synchronised through the cultivation of cultural prestige. Boddy describes how commercial companies such as networks used prestige branding of dramatic anthologies for economic gain<sup>83</sup>. He explains how Weaver manufactured, publicised and heavily exploited this image of NBC anthologies as the cultural capital behind the networks' struggle to regain control of production of network programming from sponsors and advertisers. In addition to this, the promotional techniques used to construct the programmes as masterpieces, such as the introduction screens made up as the covers of novels and star billing for the writer (discussed below) became part of the advertising rhetoric for the boutique qualities of the sponsor and their products. Thus television sets and refrigerators are referred to in the commercials as 'masterpieces' and 'custom-styled', sometimes appearing alongside paintings and sculptures in a mocked-up art gallery or accompanied by string quartets. *Philco's* tagline, 'known for quality the world over', directly linked the notion of quality television to its brand name products appealing to the high end of the consumer market. This appears to verify Caldwell's argument in *Televisuality* about the advertising functions of discourses of authorship and quality television<sup>84</sup>. The overlap of cultural and economic strategies in television drama and its advertising can be credited to dramatist and sponsor; appealing to cultural distinction and viewers assumed to be interested in fine art and high literature and/or theatre. This taps into the ideal of quality television as cultural and economic discrimination. Sponsors were said to have used boutique television drama to entice supposed connoisseurs from higher economic brackets of society into using their disposable income to purchase consumer products. Thus the dramas were said to narrow their appeal to established theatre-goers and alienate mass-audiences with more populist tastes. This is what Feuer observes when she defines quality

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<sup>83</sup> Boddy, "The Shining Centre of the Home", p. 126.

<sup>84</sup> Caldwell, *Televisuality*.

drama as appealing to intellectual circles that held theatre in high cultural esteem<sup>85</sup>. Contemporary equivalents in television to these quality branding strategies would be subscription cable network HBO's publicity campaigns, featuring the slogan: 'It's not TV, it's HBO'. These campaigns promoted the idea that HBO was superior to the populist 'lowest common denominator' programming offered by the traditional networks and was associated with media more culturally respectable than television (in our times) such as cinema or theatre. The campaign also drew on the notion that the network was strictly appealing to those in society with economic capital by virtue of its subscription fees. Like HBO, which relies on subscription purchases for survival in the marketplace, quality discourses in anthology drama reflected commercial practices. As such, it challenges media and scholarly writing, notably from Barnouw<sup>86</sup> as previously discussed, which argues that Coe and his writers transcended commercial constraints. These dramatists were not wholly separate from the commercial form of television drama. This is seen again in Chapter 3 with Bruckheimer's programmes which use aesthetics to gain advantage in the saturated marketplace of post-cable network television.

### **Paddy Chayefsky: authorship within the playhouse series**

The television dramas written by Chayefsky construct an authorially determined niche distinctive from the general output of anthology dramas in the *Philco-Goodyear* and *First Person* playhouse series. Wider viewing of anthology drama beyond Chayefsky's teleplays such as other *Philco* dramas ('What Makes Sammy Run') and more popular anthology series such as *Suspense* (CBS, 1949-1954) informs these claims. Chayefsky's dramas were identifiable by theme; continually returning to a core of storylines and topics, locales and situations, and characters types and relationships. These became identifiable with the writer, rather than the defining characteristics of a playhouse series, genre conventions, or the

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<sup>85</sup> Feuer, 'Quality Television in the US', p. 99.

<sup>86</sup> Krampner, *Fred Coe*, p. 73 and Barnouw, *Tube of Plenty*, pp. 164-165.

typicalities of live anthology drama. This relates to a key argument of the thesis; that creativity can be identified in differences from programming norms, be they generic, formulaic, narrative or stylistic. Chayefsky's teleplays were usually centred on social alienation related to age and ethnicity, realised in several dramas based around the marginalisation and displacement of the elderly and the liminal roles of ethnic groups in society. These were typically contained within narratives about romantic relationships, with recurring tropes such as marital and intergenerational conflict. Examples of this are 'The Mother' in which an elderly woman has to choose between independence and moving in with her family and 'The Big Deal' where a deluded small-time businessman risks his daughter's wages on a capital venture. These teleplays showed the fragility of young married couples in the face of their domestic and financial responsibilities towards their parents. 'Holiday Song', a fantasy about a Cantor regaining faith through a miraculous reunion of a married couple separated by war, and 'The Reluctant Citizen' identified the problems faced by Jewish Americans in re-integrating themselves into US society after the melancholy induced by the WWII holocaust. In 'The Mother', scenes which depicted older women from various ethnic groups (Irish, African-American, Jewish) as social and domestic pariahs, forced to sit on park benches by day in allusions to homelessness, paralleled the social alienation of the ethnic American with the familial dislocations of the elderly. Examples such as these demonstrate how Chayefsky's key themes intersected dramatically.

Chayefsky actively encouraged the interpretation of his dramas as having a self-contained set of authorial themes by alluding to previous teleplays. In 'The Sixth Year' (NBC, 1953), the writer reproduced the characters, storylines and situations from 'A Gift from Cotton Mather' (NBC, 1953), his drama for Coe's *First Person* series. 'The Sixth Year' paralleled the failing marriages of two generations of the same family. A young woman (Kim Stanley) struggles to live with her unemployed, self-loathing husband whilst her father (John

McGovern) endures a loveless marriage where all decisions are orchestrated by his domineering wife (Kathleen Comegys). The father is passive, obedient to his wife and prevented from intervening in his daughter's problems. The cast of characters and plot of 'Cotton Mather' are identical, but the drama was set entirely within the parents' home, with the father as the protagonist whose viewpoint the camera adopts and whose thoughts are audible. These transparent references to a previous Chayefsky drama allowed viewers to identify the writer's authorship over 'The Sixth Year' in an anthology series that can be conceptualised through several other personalities; producer Fred Coe or recurring *Philco* director Arthur Penn, for example. By linking 'Cotton Mather' and 'The Sixth Year' together authorially, Chayefsky reaffirmed his structuring influence over the former, a teleplay in an anthology series most notable for its novelty premise of the subjective camera and the experimental camera techniques favoured by its producer. This example clearly identifies how Chayefsky created authorial associations to distinguish him from the other distinctive artists working on playhouse series. Chayefsky, therefore, set a precedent within US television drama for artists incorporating intra-textual signifiers of authorship within programmes either through motifs or recurrent situations, a point that is developed in later chapters.

I am arguing that Chayefsky created an authorial space within anthology drama in which he was instantly recognisable rather than determining the dramatic and industrial shape of the period. This identifies Chayefsky's authorship differently from the scholarship and journalism that argued Chayefsky dictated the stylistic course of the medium in the early 1950s. These arguments are no doubt influenced by comments made by Chayefsky in *Television Plays* which describe his writing style as similar to commercial television form, making it appear that he was responsible for the formalised structures of television hour



anthology drama<sup>87</sup>. The writer claims his dramas were written close to a 'moment of crisis' which, not coincidentally, is how 1950s commercial television drama functioned, since it always drew towards an interlude for product sales<sup>88</sup>. Many 1950s TV journalists were also convinced that Chayefsky had defined the nature of the medium. A review of Chayefsky's *Philco* drama 'Catch my Boy on Sunday' suggests that Chayefsky was 'writing for television as if he invented the medium'. Barnouw reaffirmed the perception of Chayefsky's shaping influence over early anthology drama both by quoting his prefaces in *Tube of Plenty* and reproducing many of his observations about television drama: 'This encouraged plays of tight structure, attacking a story close to its climax'<sup>89</sup>. As much historiography of 1950s anthology drama reproduced the image of artists that they have carved for themselves in media and publishing, it inevitably contributed to the misunderstanding of authorship in this period of television drama. We should discuss how writers exploited the production specificities and drama aesthetics of a period rather than posing them as essential characteristics of their authorial styles, as I have done in exploring the relationship between authorship and commercial narrative form.

Close analysis of these dramas and Chayefsky's unproduced writing indicates a break with the quotidian style he is usually associated with and challenges scholarly discourses of the dominance of naturalism in early 1950s anthology drama. It is true that many of Chayefsky's dramas were situated in naturalistically rendered locales and used filmic and theatrical techniques such as natural lighting, overlapping conversations, dead time, and understated performances. However, there was a tension in his television work between realism and the comically stylised or fantastic. In 'Holiday Song', Chayefsky made use of dead time and naturalistic representations of domestic routines. At one point, the niece of the

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<sup>87</sup> Chayefsky, *Television Plays*, p. 82.

<sup>88</sup> Ibid.

<sup>89</sup> Barnouw, *Tube of Plenty*, p. 160.

Cantor is witnessed taking off her apron following guests' departure and silently adjusting photographs on the mantelpiece and re-laying the table. Scenes such as these echo the tendencies toward 'dead time' in naturalist fiction going as far back as the 19<sup>th</sup> Century plays of Scandinavian dramatist August Strindberg such as *The Father*<sup>90</sup>. The narrative, on the other hand, was based around the Cantor who is placed on the wrong subway train by a heavenly agent in order to perform a miracle. A married couple separated in a concentration camp are reunited when the Cantor discovers them separately on different subway trains and realises through their conversation that they are man and wife. The religious fantasy implicit in the story concept is realised visually by the camera shooting only the back of the heavenly agent's head to suggest his celestial mystique. The final swooping crane shot of the Cantor in prayer carries the implication of earthly communion with a deity.

Several unproduced story outlines and incomplete teleplays in the Madison archive testify to Chayefsky's unrealised attempts at situation comedies and thrillers which deviate from naturalist methods<sup>91</sup>. These included outlines for crime dramas rejected from the popular anthology series *Danger* (CBS, 1950-1955) and *Manhunt* (Columbia Screen Gems, 1959-1961). An example of this is 'The Delivery Boy' which specifies an 'impressionistic' *mise-en-scène* with an opening scene set 'in what seems to be an absolutely naked room'. This demonstrates television writing that is stark and stylised rather than necessarily attempting naturalism or a representation of social reality. Chayefsky also produced outlines for situation comedies such as *The Arnold Stance Story* in which the main character would self-reflexively address the continuity announcer, suggesting an anti-illusionist method<sup>92</sup> (See Figure 1.4). Rather than simply offering speculation on Chayefsky's unrealised ambitions in

<sup>90</sup> August Strindberg, *The Father* (1887) in Michael Meyer (ed.), *Strindberg Plays: One* (London: Methuen World Classics, 1993), pp. 25-81.

<sup>91</sup> Information taken from unproduced scripts, script fragments, and outlines from The Paddy Chayefsky Papers, accessed April 2008 from the WCTFR.

<sup>92</sup> Ibid.

Figure 1.4: Extract from 'The Arnold Stance Story', Paddy Chayefsky, Unproduced Work.

ANN CR: THE ARNOLD STANCE STORY.....the pathetic tale of a  
Bronx boy who inherited 55 million dollars-----

ARNOLD: Eh!

ANN CR: -----a vast industrial empire and celebrated social  
position-----

ARNOLD: Eh!

ANN CR: -----and who now lives in a magnificent duplex  
apartment on Park Avenue.

ARNOLD: Lemme ask you one question.

ANN CR: (VERY UNCTUOUSLY) What is it, Mr. Stang?

ARNOLD: Who needs it?

MUSIC: UP INTO THEME AND INTO COMMERCIAL

(COMMERCIAL)

MUSIC: THEME INTO:

(PHONE RING)

(RECRIVER UP)

ARNOLD: H'lo.

SAM: (FILTER) H'lo, Arnold. How are you, kid? This is  
your old friend Sam, from the Bronx. 170th Street  
and Brook Avenue. Kid, got an urgent problem. Like  
to come over to that handsome apartment of yours on  
Park Avenue an' see ya. What d'ya say?

ARNOLD: C'mon over.

MUSIC: SHORT BRIDGE

SAM: Arnold, Kid, brought my friend Heibert along with me.  
Hope ya don't mind.

television, the unproduced material illuminates some of the existing stylistic tensions in Chayefsky's television writing, exposing the fallacy that the dramatist is committed to a wholly naturalistic observation of life.

### **Fred Coe: authorial structuring of playhouse series**

The production methods of Fred Coe both unified and distinguished a variegated set of anthology playhouse series. Throughout the early 1950s, Coe used the publicity and media promotion of his anthology programmes to stress their authorship, legitimacy and the industrial power of writers in television. Coe was active in a branding strategy to promote writer authority and symbolise prestige drama. This foreshadowed the roles producers Alfred Hitchcock and Rod Serling would play in 1960s anthology series (discussed in Chapter 2). This is evident from publicity releases which increasingly used Coe's programmes as a platform for publicising the work of new writers. I refer here to the publicity booklet for *Playwrights '54*<sup>93</sup> which advocated the sharing of production duties and billing between writer and producer: 'Another unusual feature of PLAYWRIGHTS '54 is that the program will be owned jointly by Fred Coe and the playwrights...the first time a group of writers have participated in the equality of the program they serve'<sup>94</sup>. The booklet also used the producer's previous anthology programmes to argue that a writer-centred approach to drama will put the medium on a par with other art forms: 'This principle, new to television, has been strikingly successful on Broadway where the Playwrights' Company...is now the foremost...firm in the theatre'<sup>95</sup>. Fred Coe also commented in publicity for the series that 'TV has got to make the writer the top man on the totem pole—both artistically and financially'<sup>96</sup>. Evidence of producer branding comes in an office memorandum dated November 9 1955, sent during *Playwrights '56* which considers changing the prefix of the playhouse series from the name

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<sup>93</sup> The Fred Coe Papers, April 2008, WCFTR. This was the original title of *Playwrights '56* and was conceived as a half-hour rather than hour programme. In all other respects, the conceit remained the same.

<sup>94</sup> Ibid.

<sup>95</sup> Ibid.

<sup>96</sup> Ibid.

of the sponsor to Coe's (Full text in Appendix B, Figure 1). This seems to resonate with Caldwell's theory of the 'marquee author'. Caldwell identifies a category of authorial promotion based on a largely non-creative figure known to the media whom the publicity and distinctiveness of the programme can be constructed through<sup>97</sup>. The concept is vital to my observation of a slippage between the work of an author and 'author spin' throughout US television drama, and thus is a running theme in this thesis.

Coe's promotional rhetoric trickled down into the content of the dramas. The status of writers, the cultural and literary value of television, and issues of art and authority in media industries is continually signified throughout his programmes. This is one of the most definable characteristics of his anthology television and evidence of his intervention in the themes of his programmes. Coe's programmes were often self-reflexive about issues of production and authorship. Many of the *Philco* dramas were established as literarily and authorially distinctive with opening credit sequences that re-imagined the text as a novel. These sequences place the credits on a book cover with an iconic image of the drama (e.g. 'The Big Deal' has a construction site) and the writer's name presented as if a novelist. A topic that continually reappeared in Coe's anthology series is that of writers working in mass-entertainment industries and their concomitant mistreatment and lack of power. For instance, 'Daisy, Daisy' from *Playwrights '56* was a satire on the disingenuousness of the publishing industry and the fabrication of authenticity in popular literature. Novelist William Bingham (Tom Ewell), whose manuscript for an avant-garde masterpiece is rejected by every publishing company, writes a trite romance novella in one night and has it published to popular acclaim, becoming a nationally celebrated author in the process. The theme of writers having their authorial expression commodified and vulgarised by pandering to entertainment industries took Coe's agenda in production and publicity to promote authorship and prestige

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<sup>97</sup> Caldwell, *Televisuality*, p. 15.

and refracted it through the narrative premises of the dramas. The wider significance of Coe as a producer is as evidence of the conceptual authority of television drama producers, which applies both to this period and in later historical moments.

Coe's distinctive approach as a dramatist is also demonstrated in the audio-visual style of his anthology television which highlights the impact producers have on the aesthetics of their programmes. A defining characteristic of the dramas produced by Coe is the attempt to represent states of subjectivity, which permeated the aesthetics of all Coe's drama series regardless of writer, director, or formal concept. The aesthetic premise of *First Person* was that the camera became a substitute for the point-of-view of a single character. Coe's concept was interpreted visually by recurring director Arthur Penn through such techniques as the camera panning and zooming to represent movement and optical focus as well as impressionistic shots of the camera shaking erratically when characters became involved in violence, such as the denouement of 'Cotton Mather', or were caught off balance, as in 'Crip' (NBC, 1953). Also evident is the constant jolting of a hand-held camera to indicate human movement. On the soundtrack, subjectivity is portrayed through a running voiceover representing the internal monologue of the character. In 'Crip', the audio track alternated between incoherent screaming representing exterior sounds and a clearly enunciated and literate internal monologue to signify the problems of communication experienced by a disabled teenager. While first person narration was not as prevalent in the *Philco-Goodyear* dramas, some of the camerawork moved towards a reproduction of characters' subjective perspectives. For example, in 'Middle of the Night', a quick zoom by the camera by director Delbert Mann into a close-up on the face of Betty (Eve Marie Saint) as she awakes with a startled jump uses camera movement to simulate the physical experiences of the characters. Coe's interests in subjective stylisation therefore pervade his anthology dramas and stimulate directors such as Delbert Mann to develop a personal style e.g. dominant faces in shots. Later

Coe anthology series such as *Producer's Showcase* were based around large communities, ensemble casts, and collective formations, but retained elements of the aesthetics of subjectivity. Several shots in 'Yellow Jack' come from the viewing position of Dr. Reed (Broderick Crawford), the camp commander. These include Mann's tracking shot that comes from behind Reed's head, moves past it, and through the window he looks out of, on to the marching troops situated below his raised office, associating the image with the officer's authoritative viewpoint. Mann's direction continues Coe's subjective style into his theatre spectacles and further demonstrates the producer's reliance on other directors to construct his oeuvre. While Coe is not in control of the camera in the same way as a director, production evidence discussed below demonstrates that Coe collaborated with and often supplanted the director on set as well as intervening in screenwriting which set instructions for directors' use of the camera. Furthermore, directors worked to camera concepts laid down by the producer, such as the subjective camera principle that underpinned *First Person*. Of course, directors were still at liberty to ignore and re-phrase the set visual expression of Coe-produced anthologies, and this is discussed at length in the following section on collaborations between Chayefsky and directors. Not only does Coe's ethos of a subjective style inform Penn's innovation and experimentation with camera movement and sound on *First Person* but these directorial techniques influenced the direction in other Coe-produced anthologies such as *Philco Television Playhouse*.

### **Authorship in Practice: Coe and Chayefsky**

The working relationship between writers, directors and producers shown in the collaborations between Chayefsky, his various directors and Coe demonstrate the importance of multiple authorship in this moment of television production. The authorship of Coe and Chayefsky can be seen in practice by examining archival evidence from production and institutional documents which demonstrate how artists tended to intervene in and re-phrase

each other's work. Chayefsky had a greater claim to authorship beyond simply providing narrative and dialogue for directors and actors to interpret due to the institutionalised practice in early US television drama of 'camera writing'. This was a mode of scripting that specified shot types, shot lengths, camera movements, camera effects, and editing lengths and patterns and Chayefsky took full advantage of this. Examples can be found in the script drafts for *Philco's* 'The Reluctant Citizen' from 1953. Directions such as 'The Camera, seeing the scene from Rudi's position' show Chayefsky dictating camera movement and positioning and, crucially, also the style of camera expression e.g. point-of-view. Instructions like 'At last, the camera locates the little man' suggest intent to control such minute details as the pacing of camera movements. Chayefsky, therefore, contributed to the visual style, direction, and organisation of shots by laying down a stylistic template and audio-visual concept from which directors could work. The writer also re-interpreted the audio-visual concepts laid down by other artists. This is shown by 'Cotton Mather' in which Chayefsky used the subjective camera concept for greater intimacy with the psychology of characters and to indulge his themes of marital dysfunctions carried through generations of families, rather than the primarily rhetorical ends that it is used for in 'Crip'. The notion of Coe as an artist who creatively intervened in the text comes largely from production documents which show him alternating between director and producer roles on set and being involved in the writing and re-drafting of the script. This evidence, to an extent, supports claims made by Krampner<sup>98</sup> that the producer had influence over cinematography, shot choices, and directing actors, even after he had officially resigned the role<sup>99</sup>. The documents I refer to are rehearsal schedules for *Playwrights '56* in which Coe is listed as giving notes to the cast and

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<sup>98</sup> Krampner, *Fred Coe*, pp. 40-43, 58.

<sup>99</sup> It also builds on the impression of Coe given by Chayefsky in *Television Plays*, p. xiii when he declares 'I have been almost childishly dependent on the reactions of Coe', admitting (for once) that Coe edited, revised and re-shaped many of his scripts.



Figure 1.5: Rehearsal Schedule for ‘Adam and Evening’, *Playwrights ’56*.

<u>PLAYWRIGHTS 56 - "ADAM AND EVENING"</u>		
<u>BROOKLYN STUDIO REHEARSAL SCHEDULE</u>		
<u>MONDAY, MARCH 12</u>		
2:30 - 6:00	CAMERA	BLOCKING
6:00 - 7:00	DINNER	BREAK
7:00 - 9:30	CAMERA	BLOCKING
<u>TUESDAY, MARCH 13</u>		
1:30 - 3:00	RUNTHRU	
3:00 - 4:00	FRED COE	NOTES
	STAGE CREW	EAT
3:30 - 4:30	ENGINEERING	EAT
4:30 - 6:00	CAMERA	CLEANUP, READY FOR DRESS
6:00 - 7:00	DRESS	REHEARSAL
7:00 - 8:00	FRED COE	NOTES
8:00 - 9:00	CLEANUP	
9:00 - 9:30	TP	
9:30 - 10:30	AIR	



Figure 1.6: Handwritten letter to Fred Coe from David Davison, Undated.

DAVID DAVIDSON  
114 EAST 90TH STREET  
NEW YORK CITY  
(28)

Fred Coe

- cover letter from D. D.

Thursday, August 11, 1955

to draft of  
The Answer

Dear Fred,

Enclosed are two copies of the new  
draft of Act One.

The scientists' scene remains  
much the same, pending receipt of  
corrected pages through Major  
Houseman. Otherwise every word is  
virtually new.

I'll be in Woodstock at about 6 P.M.  
tonight, and plan to be back in  
New York Monday with new  
Acts one and Two.

Best

David Davison

production staff before the live broadcast (See Figure 1.5) and suggest that Coe sat in for the director at certain points during the production process. There is also a cover letter for a returned draft of 'The Answer' sent to Coe from writer David Davidson in which he refers to Coe's proposed changes to an early draft of Act One, remarking on 'corrected pages' (See Figure 1.6), primary testimony from writers that Coe intervened in their projects from an early stage<sup>100</sup>. This is evidence of the producer shaping aesthetics and content in production which, rather than disappearing in later more corporately-oriented producerships, continues through to artists such as Bruckheimer and Bochco.

Coe made shaping contributions to both writing and directing. In neither case does this evidence go as far as supporting the totality of writer's and producer's authority over the director. The writer's visual authority was completely dependent on whether directors had chosen to follow the directives of the script or had re-interpreted the material visually. There are numerous instances of the latter in both 'The Big Deal' and 'The Mother', which I will illustrate when discussing Chayefsky's collaborations with directors. This issue is reinforced in Chapters 3 and 4 when I discuss how the director in US television drama has traditionally been marginalised and maligned in comparison to writers and producers. The archive material on Coe does not, completely endorse Krampner's notion that Coe was a surrogate director either<sup>101</sup>. On the contrary, directors such as Dominick Dunne ('The Answer') appear to have had substantial influence over shot choices and sound/music cues according to the handwritten annotations on his copies of the scripts<sup>102</sup> (See Appendix B, Figure 2).

Archival evidence suggests Chayefsky and Coe's teleplays were heavily implicated in the industrial and aesthetic specificities of commercial television. Chayefsky is usually portrayed as an artist who was uncomfortable with the restrictions imposed by network television, more at home in theatre and film, and celebrated for transcending the banality and

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<sup>100</sup> Primary documents taken from The Fred Coe Papers, accessed April 2008 at the WCFTR.

<sup>101</sup> Krampner, *Fred Coe*, p. 58.

<sup>102</sup> The Fred Coe Papers, April 2008, WCFTR.

anonymity that would later be synonymous with network programming. However during his time in television, Chayefsky tailored his drama scripts to conform to models of censorship, production economy, and medium distinction within early live network television. The image of Chayefsky as dislocated from the medium was perpetuated by critics such as Hey, who concludes that Chayefsky's drama overcame the 'structural limitations' of television in this period<sup>103</sup>. This is in addition to Chayefsky's own essays which identified television as overridden with technological, narrative, and economical barriers to expression<sup>104</sup>. However, Chayefsky's scriptwriting anticipated these problems, suggesting an approach informed by the conditions of US television at this moment in time. Script developments for other Chayefsky anthology dramas such as 'The Bachelor Party' show the gradual phasing out of exterior scenes that demand verisimilitude of location. These include the homogenising of a New York Brownstone neighbourhood into a generic city street and the elimination of scenes set outdoors<sup>105</sup>. Such omissions speak to the inability of live drama to convincingly represent the outside world and the use of generic stock footage as establishing shots to the interior scenes. Script developments here, and in 'The Reluctant Citizen', show a whittling down of monologues and extraneous stage business in favour of dialogue, naturalistic interaction and insignificant gestures<sup>106</sup>. These changes demonstrate acute awareness of the new medium by the restraining of theatrical modes of address and performance styles, thereby taking into account the camera's ability to close in on and observe behaviour and reaction. This material demonstrates how Chayefsky used technological limitations to shape his drama. Caldwell<sup>107</sup> and Charles Barr<sup>108</sup> point out how such conditions were typically mobilised by cultural critics

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<sup>103</sup> Hey, 'Aesthetics vs. Medium', p. 113.

<sup>104</sup> Chayefsky, *Television Plays*, p. xiv.

<sup>105</sup> This is taken from a script draft of 'The Bachelor Party' in The Paddy Chayefsky Papers, accessed April 2008 at the WCFTR. The storyline of the drama is of a married man in a tense relationship who attends a bachelor party for one of his work colleagues and ends up being unfaithful to his wife.

<sup>106</sup> The Paddy Chayefsky Papers, April 2008, WCFTR.

<sup>107</sup> Caldwell, *Televisuality*, pp. 48-49.

<sup>108</sup> Barr, "'They Think it's all Over'", pp. 48-49.

to an authorial mythology in which the dramatist is elevated to artist by transcending the limitations of the production culture. For example, Caldwell<sup>109</sup> argues that early television exploited its 'severely limited technical apparatus' as a 'badge of honour' and signifier of 'serious artistic offerings'. Scholars have constructed this period of television as a 'golden age' by celebrating writers and producers working in threadbare and economically stringent production economies. The channelling of production conditions to discourses of artistic and cultural distinction and critical fetishisation of early television drama aesthetics distorts for cultural purposes the use of these conditions as tools for authorial expression. I disagree with Barr and Caldwell<sup>110</sup> that these production limitations are not issues of authorial style. Removed of the connotations of aesthetic distinction and artist status, we can still identify how Chayefsky manipulated the available conditions and how his work was largely determined by the unique circumstances in which he worked. Take Barr's analysis of 'Marty', for example<sup>111</sup>. He acknowledges that production conditions become part of the aesthetic. For instance, the television footage of a baseball game in 'Marty' shows how the drama is 'enslaved to the clock'<sup>112</sup>. Barr, however, can only conceive of this as a demonstration of television's self-reflexivity and medium-specificity<sup>113</sup>. He cites instances where the text makes the conditions of production obvious to the viewer. At no point does Barr (or Caldwell) comment on the authorial implications of this self-reflexivity e.g. the writer and director's re-mediation of production circumstances by literally writing them into the text.

### **Authorship in Practice: Chayefsky, Coe and the director**

There were specific production conditions on Coe's anthology series that allowed for authorship to take effect. His programmes featured a small set of rotating directors and

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<sup>109</sup> Caldwell, *Televisuality*, p. 48.

<sup>110</sup> Barr, "'They Think it's all Over'" and Caldwell, *Televisuality*.

<sup>111</sup> Barr, "'They Think it's all Over'", pp. 48-49.

<sup>112</sup> *Ibid*, p. 48.

<sup>113</sup> *Ibid*.

writers and some anthology series are directed by a single artist such as Penn on *First Person*. Recurring writer-director dynamics also emerged, such as the Chayefsky-Mann partnership on *Philco*. These production conditions facilitated the personal expression seen throughout Coe's dramas by providing unique conditions for close collaboration and recurrent styles to emerge in the programmes. The same could be said of the recurrent use of director Robert Stevens on the popular genre anthology series *Suspense*. This is not restricted by cultural hierarchies of programming. It is not more likely on prestige anthology series than in popular ones, as Chapter 2 demonstrates. Mann's collaborations with Chayefsky on *Philco* resulted in a personal style instantly identifiable with the two artists. This is evident in performance with acting styles that were highly introspective and incommunicative: inaudible delivery of lines, dialogue delivered with faces concealed from the camera, and small facial tics of emotion or register that can only be accessed by tight close-ups. It is also indicated by audio-visual minimalism: unobtrusive sound, everyday conversations and routines occurring in real time, sparsely decorated sets and close-up camerawork where narration was deflected on to individual facial reactions. The teleplays were distinguished by a hierarchy of writing and character over genre and plot. Authorial dramatic methods were privileged, such as dead time and overlapping conversations, and the dramas were reduced to minor crises within the lives of a small family or workplace unit. In 'The Mother', for instance, the viewer watches the eponymous character go about an evening routine in an everyday domicile e.g. bed-making, boiling a kettle, and sewing. In the textile factory, the women at sewing machines speak in overlapping sentences with each other to capture the authentic flavour of a busy factory floor. The drama revolves around the mother's dilemma about staying alone in her apartment or moving in with her daughter and the mistakes made on a batch of clothing in the factory that ruins an order. This style of drama recurs in later anthology dramas directed by Mann for

some of Coe's other series, the producer often returning to the director to visually stylise his work.

Through allusions to Chayefsky, Coe and Mann made an authorial imprint in anthology series that privileged stylisation and spectacle, such as *Producer's Showcase*, by creating a space for interpersonal drama within such broad canvasses. In this sense, Coe's personal style is a reappropriation of the work of artists from previous collaborations, something that continued in later periods of US television drama, such as the 1980s, in which producers such as Steven Bochco adopted the characteristics of their former collaborators. This makes the issue of collaboration impossible to ignore as the personal style of producers such as Coe is shaped by the writing and direction within their canon. The space for personal domestic drama in *Producer's Showcase* is demonstrated by the casting choices of actors from the Chayefsky-Mann dramas, as with Rod Steiger and Eve Marie Saint. Their understatement and emotionally sincere performance styles allows for the permeation of the dramas with quiet scenes focusing on subtly observed romantic relationships, character intimacy, and socially awkward interactions. This takes place amidst cast musical numbers and lengthy dance or choreographed sequences, mobilising devices of artifice and spectacle to character intimacy. The intimacy is forged against narratives of great historical and geographical scale, large ensemble casts and sets shot predominantly in wide angle to accentuate their size and interconnectedness. In 'Yellow Jack' the narrative moves back from a laboratory in 1920s London to a US government medical research camp in South America at the turn-of-the-century, following the medical discoveries of the army doctors and generals towards a cure for malaria. Several choreographed sequences show soldiers marching in formation around the large set. Saint and Steiger have small parts as Sister Blake and Private Busch, who begin a platonic romance in the camp. In Act III, they share a tender scene alone together in a corridor of the camp. The camera closes in on their faces in shot/reverse shot to

capture their restrained facial reactions, recalling Mann's tight shooting of faces in, for example, Chayefsky's 'Marty' and 'Middle of the Night'. Both performers mumble and trail over lines for added conviction, acting with a looseness of body and gesture that contrasts with the rigid formation movement of the army chorus. These performance styles relate the understated manner of performance present in several of Mann's anthology dramas written by Chayefsky e.g. Kathleen Nesbitt's facial stillness in 'The Mother', as detailed below. Mann's direction therefore helps to carve out a niche for Coe's later anthology series based on restrained performance.

There are many instances in Chayefsky-written teleplays where the aims and approaches of writer and director become synchronised, as in the collaborations between Mann and Chayefsky. These include instances in the screenplays for his television dramas where Chayefsky has written two scenes which are set in the same location and have identical sets of stage directions. An example of this is in 'Marty'. Marty sits in a bar on a Saturday early evening idly half-watching a baseball game on a television in a bar whilst flicking through a newspaper with his friend Angie. A scene in the same location with the same camera directions immediately follows but with Angie now gone. The scene is repeated to reiterate the lack of variation in the character's life and create the impression of an intransigent routine. A similar doubling occurs in 'Holiday Song' where the Cantor is twice put on the wrong train. In the live broadcasts of the two dramas, the camerawork in the latter scene repeated exactly the movements from the former as a visual expression of this parallelism. In 'Marty' there is a narrative ellipsis between the two scenes. Mann shows a conversation between Marty and Angie in the bar with a television mounted on the wall playing in the background alongside a clock. A dissolve follows and the viewer returns to the scene some hours later when Angie has left and Marty is alone with his newspaper and the game still in progress. Barr sees this scene as a perfect test case for deconstructing the



characteristics of live transmission<sup>114</sup> but it is also useful as an example of the fluency of writer-director collaborations in early television drama. The juxtaposition of these scenes re-emphasises the clock, which represents the passage of time, and the continuing baseball game, which conversely emphasises the absence of change, along with Marty's fixed presence in the scene. This is matched by the director Mann presenting exactly the same camera movements in each scene. The camera begins with a close-up on the clock, pans across to the television set mounted on the wall, then tracks along the bar, before scanning to the left to find Marty at his table, the first time with Angie and then on his own. This harmony between writer and director produces an illusion of dramatic unity and cohesion that is in fact created out of a synthesis of authorial intentions. What appears to be unified authorial style is actually a product of collaboration and this is recognised throughout all the case studies in the thesis.

There is also evidence of discrepancies between the intentions of writer and director which is apparent in comparative analyses of shooting scripts alongside the final broadcasts of the dramas. These examples prompt a re-conceptualisation of anthology drama as multiply determined and re-mediated by the individual style of directors. This applies to the collaborations between Chayefsky and Mann, as well as the treatment of Chayefsky's scripts by director Vincent J. Donahue. It takes the form of directorial re-interpretations of the teleplay. Scenes in Mann's 'The Mother' specified by Chayefsky to be played melodramatically with precise gestures denoting symbolically loaded meanings are replaced in the broadcast with emotionally restrained acting integrated into domestic routines. This is shown most clearly by the end of Act III in which the actress is instructed by Chayefsky's script to affect a nervous collapse: 'She is breathing with some difficulty. Suddenly she rises and almost lurches back to the table. She takes the phone, dials with obvious trembling,

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<sup>114</sup> Barr, "They Think it's all Over", p. 48-49.

waits...'<sup>115</sup>. In performance, this moment is represented by Mann through Nesbitt standing motionless with a single tear glistening slightly in the actress' eye, which is enhanced by a close-up on her face and spotlights on the actress. 'The Big Deal' directed by Donahue contained a whole host of directorial changes to the script with the first two scenes set in restaurants and mediated through the viewpoints of waiters. Firstly, a waiter becomes impatient with Joe failing to pay his bill and he looks in exasperation towards the camera in a direct acknowledgement of the viewer. Secondly, Joe's daughter (Anne Jackson) and her fiancé sit in a restaurant, which begins with the camera shooting the action from over a waitress' shoulders as she approaches the table. These directorial changes added character perspectives that are not included in, or even implied by, the screenplay and in the first instance employed anti-illusionist methods of self-reflexively addressing the viewer that are incongruous to the self-contained integrity of the rest of the drama. This demonstrates divergence in the writer's and director's approach to drama producing work that is stylistically mixed and different in emphasis. Chayefsky's screenplays are different in tone and address when taken away from the minimalism and understatement of Mann to the self-reflexivity of Donahue. This comparative evidence points to an increase in the agency of the director and a challenge to the auteur status of the writer, demonstrating how the director undermined the writer's dramatic approach.

This also suggests that these anthology dramas are products of multiple authorship. In 'The Mother' the emotional restraint in performance established by Mann and an understated mise-en-scène revise the overwrought melodrama of Chayefsky's script directives. Yet these descriptors are applied to Chayefsky as if they were integral to the writer's techniques. This is Barnouw: '*Marty* had a deceptive simplicity...The talk had an infectiously natural rhythm'<sup>116</sup>. Scholarly formulations of the realism, intimacy, and restraint inherent in Chayefsky's method

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<sup>115</sup> The Paddy Chayefsky Papers, April 2008, WCFTR.

<sup>116</sup> Barnouw, *Tube of Plenty*, p. 157.

need to be re-thought since these characteristics evidently came from directors subduing the symbolic pantomime implied by Chayefsky's scripts. This seems less of a conceptual hurdle in contemporaneous media accounts that attributed the success of an anthology drama to the cohesion of a writer-director dynamic, such as an April 1954 review of 'The Mother'<sup>117</sup>: 'Mann's direction matched the Chayefsky script and introduced many fine touches'. Some articles even go so far as shifting authorial intention to the director, recognising their ability to re-shape or indeed rescue a drama in broadcast form, as the column 'TV and Radio' in *The Saturday Review* in 1955 indicates<sup>118</sup>. The elimination of the director from authorial formulations of Chayefsky's television dramas seems to be linked once again to Chayefsky's essays, which stated 'directing is an interpretative job'. These statements identified the director as a skilled technician whose role it is to translate the writer's conception of the drama to the screen, implying the writer had sole authority over the drama. This was a concerted effort by Chayefsky to deny the agency of the director and enhance the totality of his authority. It also seems to be suggested by Chayefsky's re-editing of the published versions of his plays to reflect how it was staged and shot for live broadcast. This tends to obscure the fact that Chayefsky's authorial legacy is always re-mediated through the choices of the director (and the spontaneity of cameramen and actors)<sup>119</sup>. Contemporaneous reception of anthology drama seemed to acknowledge the shaping factor of collaboration but this has been obscured and distorted by subsequent writer-dominated historiography, some of it written by teleplaywrights of the period.

### Conclusion

I outline an alternative approach to the study of authorship within 1950s prestige television anthology dramas. The period as a whole was not overflowing with authored

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<sup>117</sup> Unknown Author, 'The Mother' (review), Publication Unknown (April 1954).

<sup>118</sup> Robert Shayon, 'TV and Radio: Committees and commercials', *The Saturday Review* (22 October 1955).

<sup>119</sup> This information is taken from publisher's galleys in The Paddy Chayefsky Papers, accessed April 2008 at the WCFTR.

television but featured industrial, commercial and media contexts in which pockets of authorial expression, creative play and textual uses of image emerged. I separate authorial style and influence from commercial, media, and art discourses that expediently appropriate authorship for its functions in historiographical, scholarly and corporate accounts of the period. However, there are interrelations between authorship and its discursive uses. Authors consciously contribute to the mobilisation of their work to these ends. By locating television drama authors within commercial and industrial contexts, we can better see their shaping contributions to the text and creative responses to a myriad of economic and broadcasting conditions. By tracing aspects of the production process such as scripting, story development and rehearsals, the understanding of key authorial personalities in this period is enhanced, and occasionally challenged. This approach supports the legitimacy of the authorship of writers, directors, and producers in anthology television, whilst giving a keener awareness of their complex interactions with various agencies, groups, and companies. I identify the writer as the creative force behind thematically and stylistically linked anthology plays who achieve independent expression within commercial and aesthetic formulas of anthology television. However, the image of television drama as authorially styled by the writer elides the interventions of producers and directors. Authorial style was also conditioned or restrained by other agencies such as censors and sponsors. The producer was important for establishing the conceptual cogency of an anthology series, which will be discussed further in Chapter 2 and 3's analyses of writer-producers. Producers were also the source of a distinctive approach to drama which translated into a variety of drama and entertainment, and a link between the text and its surrounding cultural and economic significances. The achievements of television authors have tended to be based on cultural evaluation rather than production evidence or textual support. To rectify this, I reference how writer and producer are tied up with cultural debates about television and how this distorts the scope of their achievements.

The question posed in my introduction was whether authorial expression remains integral in light of contexts that potentially withhold freedoms from the writer or producer. To this there is no easy answer. Network politics, consumer branding, and live broadcasting forcefully impact on the author's expression. Any aesthetic departures from the conventions of anthology television are likely to become commodified by advertisers and companies looking to mobilise these innovations to the sale of products. What is clear, though, is that authors' creativity can cope with these conditions and is informed by the unique environment of live commercial network television. Writers and producers were both subject to and challenging of commercial, institutional, cultural and political restrictions and pressures. The other question raised in the introduction is one of collaboration and how to attribute authorial agency simultaneously to different dramatists and disciplines. This issue will necessarily haunt this thesis but, in this moment of US television drama, I reject the notion that the writer is the most significant artist. The myth of the writer's autonomy is in large part created by the rhetoric of producers, critics and scholars and an illusion of dramatic cohesion that conceals the impact of directors and producers. In terms of process, primary production documents provide means of interrogating auteur mystifications and recognising authorial contributions in relation to other artists. Though gifted with a degree of industrial autonomy, writers were subject to directors re-shaping the dramatic meaning and stylistic specificities of the teleplay. Therefore, the relationship between writers, directors and producers should not be thought of as a hierarchy but as the combination of different forms of authorial shaping. Distinctions should not be made about who contributed the most but in the areas in which they contributed. The producer thematically and stylistically unified a set of texts while the writer established authorial concerns within a sub-strand of dramas. Directors also re-mediated concepts engendered by writer and producers into drama that was audio-visually distinctive. This is a notion I want to reserve for the final three chapters as I discuss the expansion of the

producer's role into managing a number of long-running series and, in some cases, franchises. I also observe writers and directors returning to individual dramas through special one-off programmes within long form serials such as anthology-style stand alone episodes.

## CHAPTER TWO

### THE AUTHOR AS PRESENTER: TEXTUAL VISIBILITY AND CONTROL IN LATER US ANTHOLOGY SERIES

In Lars Von Trier's miniseries *The Kingdom* (Zentropa, 1994), the writer-director appears during the final credits of each episode. He is dressed in a dinner jacket and bow tie and addresses the viewer directly in the style of a stand-up comedian or magician, aided by visual effects and sight gags. Von Trier appends the programme in homage to Alfred Hitchcock's appearances as presenter of *Alfred Hitchcock Presents* (Shamley, 1955-1962) and *The Alfred Hitchcock Hour* (Shamley, 1962-1965)<sup>1</sup>. The reference is already fairly obvious through his choice of formal evening wear, Hitchcock's usual presenting attire, but concretised in the fifth episode when he holds up a model decapitated head, imitating Hitchcock in the epilogue of the *Alfred Hitchcock Presents* episode 'Back For Christmas' (1/23). This may seem like frivolity on Von Trier's part, travestying the disturbing end to his horror series with theatrical props and pantomime performance, echoing what Hitchcock used to do to the dramas in his own series. But Von Trier is shrewder than that. By appearing within the text and communicating with the television viewer through direct address, Von Trier makes his authorship visible and emblematically frames the work within his stated intentions. He comments on the possible meanings and effects of his work, dispelling the illusion of diegetic coherence by pointing out that the horror is merely artifice ('stage blood'). Von Trier is using the hosting role as a means to re-conceptualise the television text within viewing strategies and interpretative frameworks laid down by a programme's main artist.

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<sup>1</sup> The appearances by Von Trier were broadcast when the series first aired on Scandinavian television but then partially removed for commercial video and DVD releases so that they only appeared on the second and fifth episode. Their removal was to make the series run continuously as if a feature film and therefore negated the references to Hitchcock presenting his anthology drama series and the television specificity of the mini-series.

His resurrection of Hitchcock's style of television presenting does not simply satirise the cinema auteur's cultural comedown in television drama (though that meaning is available, as it was in the original Hitchcock anthologies) but acknowledges the possibilities for shaping meaning through personal appearances in the television text using the platform of the author-host. He also reveals the production context to the television viewer. This next chapter focuses on television authors who double as the hosts of their programmes: It looks at how authors create meaning by combining writing and producing with visibility within programme aesthetics. It negotiates a shift in the thesis from discussing writing, directing and producing to appearances in the text, acknowledging that there are different routes, both onscreen and off, towards authorship, creativity and personalisation in US television drama.

This chapter continues a key discussion within the thesis of the media visibility of authorship in US television drama and shows where corporate authorship, which dominated US TV drama in the 1980s, originated from historically. I move from the interlinked authorship of anthology writers, producers and directors in the early 1950s identified in Chapter 1 to a historical transition in US television drama authorship in the mid 1950s in which the anthology teleplaywright becomes producer and host. The chapter affirms the continuity of the author's textual interventions despite perceived shifts to corporate detachment and commodification. At this time, anthology writers, directors and producers expanded their role in programme publicity, moved into corporate positions in production companies and appeared in the media eye more frequently-sometimes as the hosts of anthology series. However, such artists used hosting to conceptually frame their authorship rather than just being a publicity mechanism or a product of their corporate role. This foreshadows Chapter 3's discussion of executive producers intervening in aesthetics from within corporate and media contexts. The chapter breaks down the historical consensus and strict periodisation concerning authorship in US television drama. I challenge the restriction



of author discourses to early 1950s television by noting a continuation of anthology drama and creative autonomy well into the 1960s. I shift to examining significant television authors who work within popular television forms, debunking the myth of television authorship as only existing in a subculture of art television, as is argued about the British context by Edward Buscombe and John Caughie<sup>2</sup>. This supports my ongoing argument that authorship permeates populist entertainment. The thesis, therefore, continues to revise historical and theoretical assumptions about US TV drama authorship.

I argue that authorially distinctive television drama in US network television was made in the late 1950s and early 1960s, when formal, industrial and cultural shifts seemed to mitigate against this. Major Hollywood studios colonised US television production from the mid 1950s onwards, precipitating an industry movement from anthology drama to popular episodic series and the exodus of teleplaywrights. Because of the loss of teleplaywrights and narrative or cultural forms of television associated with authorship, it was argued that artistic autonomy disappeared from television drama. The ubiquity of writerly authorship in 1950s anthology drama was vastly overstated, found in pockets of distinctive programming rather than representative of the period as a whole and always in conjunction with producers and directors. I propose that authorship and the anthology form survived into the late 1950s and 1960s and that a revised version of the anthology drama with a vastly increased textual visibility of the author was the key to this continuity. I continue the argument from Chapter 1 that authorship remains in niches within US television drama production but add that it is transformed by appearances in the text. The notion of the artist as a focal point of publicity for an anthology series intensified, especially as many media celebrities started to front anthology programmes. For many commentators, this suggested a new mode of television authorship based solely on business and advertising. This was not a product of the late 1950s;

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<sup>2</sup> Edward Buscombe, 'Creativity in Television', *Screen Education* 35 (Summer 1980), pp. 5-19 and John Caughie, 'Rhetoric, Pleasure and "Art Television"-*Dreams of Leaving*', *Screen* 22:4 (1981), pp. 109-120.

television anthology writers and producers were previously part of media discourses and corporate structures (as argued in Chapter 1) so this dimension of authorship merely expanded in the period discussed. But I also demonstrate how these developing roles were interlinked with practices within the text, such as writing and directing and the platform for authorial commentary provided by the hosting role. It is also important that at this point television writers and directors started to become producers and heads of production companies. This suggests that artists, once subject to a producer's conceptual and thematic authority over an anthology series, could now control the style and content of their programmes more fluently. As the media profile and production authority of authors increased, it was possible that writers and directors would be overshadowed as artists. Therefore, a number of 'hidden authors' emerged in anthology television, whose distinctive style still influenced the programme dramatically but became dominated by the producer in increased production and textual roles. This demonstrates that multiple authorship was still central to television drama (though less acknowledged in media and publicity) and that there are other authorial spaces beyond the author-host to consider.

### The case studies

The chapter consists of two case studies. The first covers the television anthology series produced and presented by Alfred Hitchcock; the half-hour *Alfred Hitchcock Presents* and the hour-long *The Alfred Hitchcock Hour*<sup>3</sup>. The second looks at the two anthology series produced and presented by Rod Serling, which are the science fiction drama *The Twilight Zone* (CBS/Cayuga, 1959-1964) and the horror portmanteau series *Night Gallery* (NBC/Universal TV, 1970-1973). My analysis is split into two parts. The first section looks at what a side-by-side analysis of Serling and Hitchcock as author-hosts can tell us about its use as a dramatic device for conceptual coherence and for revealing production cultures to the

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<sup>3</sup> One follows on directly from the other historically and narratively and thus can be seen as the same programme split into two parts (although I will note key differences between the programmes in my analysis). The same signature theme tune: Charles Gounod's *Funeral March of a Marionette* is used for both series.

viewer. The second section looks at each case study in turn and addresses why we should categorise these programmes in terms of authorship, noting continuing interventions into writing and directing, and how these artists negotiated genre, popular television form and collaboration. The author's relationship with genre becomes increasingly important in later periods of US TV drama where the subversion and interrogation of generic conventions, both in aesthetic and political terms, is essential to their identification. Unlike early film criticism on the auteur theory, such as Rivette's *Cahier du Cinema* articles<sup>4</sup>, and some British television scholarship on authorship, such as G.W. Brandt's scholarship on UK TV drama<sup>5</sup>, which claims that authorship transcends or is antithetical to genre, this thesis seeks to define the interrelations between artistic expression and genre in US television drama. As introduced in the review of literature, I take account of how producers interact with and (re)shape generic conventions, using Bakhtin's theory of 'heteroglossia'<sup>6</sup> to demonstrate how producers create personal expression out of a myriad of conventions.

These case studies points to the shortcomings of some of the historical conceptualisations of the death of anthology drama in the 1960s, which I discuss in the next section. Hitchcock and Serling's author-hosted anthology television programmes are notable exceptions to a general tendency in network television in the early 1960s towards episodic series. Whilst not representative of the overall direction in which television narrative was going, these programmes introduced new manifestations of the television author, such as the author as a diegetic character, which would influence how artists are signified in later television drama. It is possible to do an alternate version of this chapter which looks at authorship in popular episodic television drama of this period rather than in later anthology series, which do not form the majority of television drama output. However, the contention of

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<sup>4</sup> Jacques Rivette, 'The Genius of Howard Hawks' in Jim Hillier (ed.), *Cahiers du Cinéma Volume 1: The 1950s-Neo-Realism, Hollywood, New Wave* (London: Routledge, 1985), pp. 126-132.

<sup>5</sup> G. W. Brandt (ed.), *British Television Drama* (Cambridge: Cambridge University Press, 1981).

<sup>6</sup> M.M. Bakhtin, 'Heteroglossia in the Novel' in Simon Denith (ed.), *Bakhtinian Thought: An Introductory Reader* (London: Routledge, 1995), pp. 195-225.

this chapter is that the anthology 'author-host', whilst a relatively brief phenomenon, is a key stage in the development of US TV drama authorship. Not only does it demonstrate the interrelations of authorship and media and corporate contexts but it also anticipates the textual visibility of the author persona in later periods.

My case studies allow me to review the level of authorship available in 1960s and 1970s American television drama contrary to discourses about its demise. I focus on programmes in which the producer was also an artist working on the text, Hitchcock being a recurring director and Serling a head writer, in order to demonstrate the parallels between hosting and authorship rather than the assumed disparities. While this is television drama that has often been conceptualised as quality, it nonetheless relies on popular television forms and genres that disassociate its authorship from quality prescription. My argument that television artistry continues in this period is not an attempt to make quality claims for 1960s anthology series. The emphasis on authorship in 1960s anthology television is counterbalanced with the growth in business and media roles, demonstrating that whilst authorship is still textually significant it is also becoming increasingly commodified and corporatized. The increased celebrity of the auteur in television drama did not necessarily signify the absence of distinctive writing or directing but instead pointed to authors adopting new textual roles, such as hosting through voiceovers or personal appearances, and non-naturalistic forms of drama e.g. programmes that intra-diegetically discussed authorship and production. The case studies are programmes in which the producer plays a number of creative and corporate roles: conceptual coherence, dramatic content, and series publicity. I describe the interaction between authorship (in the sense of artistry) and authorial discourse (performing and publicising). These case studies demonstrate a historical continuity of authorship based in the text and in publicity appearances, a duality which was evident with early television playwrights and continues through to executive producers of the 1980s and 1990s. Both my

case studies have moved to producerly and corporate positions that mean they rely heavily on other producers, writers and directors to maintain their anthology series. Through the hosting role and the gravitas of their author persona, my case studies are able to negotiate and rephrase these alternate contributions towards their own agendas. In many cases, secondary artists (writers, directors, sub-producers) are also working towards the cultivation of a recognised author persona of the producer in their work.

The details of Hitchcock's career as a cinema director will be familiar to most readers but the circumstances of his television work are less well known. Hitchcock is one of the most analysed directors in film studies and it would be impossible here to cover the debates on his work. Of the issues raised in the criticism on Hitchcock (spanning technology, psychoanalysis, ethics) the most relevant to his television corpus are debates on his auteur and celebrity status, his production methods, and comic persona<sup>7</sup>. His television work is often seen as an indulgence of his participation in publicity and lust for celebrity, typically used by critics to debunk his credibility as an artist, but it is also seen as an extension of his minimalism and efficiency as a director<sup>8</sup>. The light entertainment aspects of Hitchcock's persona are drawn on in the vaudeville-style programmes introductions. The individual dramas encapsulate the generic and tonal shifts within the director's film oeuvre between comedy and psycho-drama. Hitchcock co-produced *Alfred Hitchcock Presents* and *The Alfred Hitchcock Hour* between 1955 and 1965 along with Norman Lloyd and Joan Harrison, directing 17 episodes over the run of the series, a minority of the programmes made. Hitchcock began and ended each programme with a monologue to camera. In the mid-1950s, he formed his own company, Shamley, and struck up a co-production agreement with talent agency MCA's subsidiary company Revue. In television, Hitchcock divided his duties

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<sup>7</sup> Key texts here are Thomas M. Leitch, 'The Outer Circle: Hitchcock on Television' in Robert Allen and Sam Ishii-Gonzales (eds.), *Alfred Hitchcock: Centenary Essays* (London: BFI, 1999), pp. 59-75 and James M. Vest 'To Catch a Liar: Bazin, Chabrol and Truffaut encounter Hitchcock' in Richard Allen and Sam Ishii-Gonzales (eds.) *Hitchcock: past and future* (London: Routledge, 2004), pp. 109-119.

<sup>8</sup> V.F. Perkins, 'Rope', *Movie* 7 (February 1963), pp. 11-13.

between producing, executive work, acting and lastly direction. *Alfred Hitchcock Presents* began as an anthology of British potboiler short story adaptations (with emphasis on writer Roald Dahl) but soon branched out into a range of popular fictions (including science fiction). *The Alfred Hitchcock Hour* tended to focus more specifically on contemporary American novellas, emphasising the hard boiled crime fiction genre. Both series would regularly hit notes that resonated with the past work or authorial preconceptions of its presenter and producer, regardless of whether he was director or not (and he usually wasn't). With rare exceptions, the introductions and conclusions were played as vaudeville skits and were usually predicated on satirising television sponsorship and commercial form<sup>9</sup>.

Although one of US television drama's most celebrated artists, Rod Serling is less of a cultural icon and requires more of an introduction. In his early career, Serling wrote a set of celebrated anthology dramas for boutique CBS play series *Studio One* (CBS, 1948-1958) and *Kraft Television Theater* (ABC/NBC, 1947-1958). Amongst these was the anti-corporate treatise 'Patterns' (NBC, 1955) for the latter series. The critical regard for his early naturalist anthology dramas meant that Serling was typically remembered as a fallen realist reduced to working within popular fantasy formats<sup>10</sup>. The articulacy of Serling's writing and oratory, along with the poetic expression and intellectual insight in his work, mean he is often identified as having brought high art and literary quality to television drama as with teleplaywrights Paddy Chayefsky and Reginald Rose. From the 1960s onwards Serling worked in popular genres, mainly science fiction or horror. Serling was the creator, head writer, co-producer and host of *The Twilight Zone* and is often characterised as a satirist and moralist due to the programme's subversive social commentary and didactic tone. He wrote

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<sup>9</sup> There are, however, moments when Hitchcock's hosting sacrifices comic irony in order to conform to the moralistic tone of the drama, the best example of this being his plea for awareness of the social problem of alcoholism in the epilogue to the *Alfred Hitchcock Hour* spouse murder mystery 'Hangover' (1/12).

<sup>10</sup> Key texts here are Joel Engel, *Rod Serling: The Dreams and Nightmares of Life in The Twilight Zone-A Biography* (New York: Contemporary Books, 1989) and William Boddy, 'Entering "The Twilight Zone"', *Screen* 25 4/5 (1984), pp. 98-108.

the majority of its episodes (although other key episodes were written over the programme's four seasons by regulars Richard Matheson and Charles Beaumont) and appeared in the programme as narrator and presenter<sup>11</sup>. At this time, Serling founded the company Cayuga to share production responsibilities for the series with CBS. His role on *Night Gallery* is more complicated to describe. Serling created and hosted the programme for NBC, writing the majority of the teleplays for the first season. He was then passed over as producer in favour of NBC in-house executive Jack Laird. Much of the series' production was beset by disagreements between Laird and Serling. Subsequently, Serling gradually reduced his writing work on the series, stopping completely by the third and final season. It is therefore more difficult to articulate how *Night Gallery* is authored by Serling, but it is a useful text to demonstrate how the hosting and media role is used conceptually. Serling's part in *Night Gallery* is commonly reduced to a continuity or celebrity endorsement function by critics. The documentary on Serling's legacy *Rod Serling: Submitted for Your Approval* (Paul Giorgi, 2000) likens his presenter role to the producer's hosting of television beer commercials and game shows in the mid-1960s.

These two anthology writer-producer-hosts have been chosen to discuss how television drama authorship continues into the 1960s. Other examples of late 1950s anthology drama comparable to *The Twilight Zone* are *Playhouse 90* which belonged very recognisably to the character and issue-oriented anthology strand of the early 1950s but had ceased to be live and was shot on video in a feature-length format, exemplifying the new Hollywood studio production contexts of US TV drama. *The Outer Limits* (United Artists Television, 1963-1965) similarly combined an anthology format with the popular science-fiction genre and used a recurring voiceover narration on the credits to serially link together disparate

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<sup>11</sup> In the first season of the programme, Serling hosted via voiceover without physically appearing in the show. From the second season onwards, he was visually present at the start of each episode but kept his voiceover over the end of the drama.

anthology plays. Lynn Spigel<sup>12</sup> conceptualises 1960s science fiction as a television mode that engaged with social events to the same extent as the news, but was more subversive in addressing controversies that the news media would avoid. *The Twilight Zone* would appear to have been influential to the notion of science-fiction as socially relevant and politically significant. Two years after the series ended, Gene Roddenberry's *Star Trek* (NBC/Paramount Television, 1966-1969) began, which used science fiction as a liberal platform to discuss issues in US politics, such as race and nuclear war. *Night Gallery* is a programme out of its time in many respects, coming after the disappearance of anthology drama in the 1960s and taking anthology form to extremes by having multiple segments within a single episode in the style of a portmanteau horror film<sup>13</sup>. However, it can be seen as a late addition to the transnational horror and/or gothic anthology series that proliferated in US and UK television throughout the 1960s, examples being *Thriller* (NBC, 1960-1962) and *Mystery and Imagination* (ABC Weekend Television, 1966-1970). *Alfred Hitchcock Presents* and *The Alfred Hitchcock Hour* were similarly out of sync historically with many of their antecedents, the most obvious being the long-running potboiler anthology series *Suspense* which expired just prior to *Alfred Hitchcock Presents* going on the air. The series ran concurrently, however, with *Studio One* and *Kraft Television Theater* which would occasionally feature crime dramas or thrillers. The dependence on literary adaptation in Hitchcock's series referred back to the origins of anthology dramas in the late 1940s before original television writing started to be taken up, when versions of short stories, novels and plays dominated anthologies such as *Philco Television Playhouse*, but these still permeated the form throughout the 1950s. The point remains that these series are possibly quite exceptional when pitted against the stream of telefilm Westerns and adventure series such as

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<sup>12</sup> Lynn Spigel, 'White Flight' in Lynn Spigel and Michael Curtin (eds.), *The Revolution Wasn't Televised: Sixties Television and Social Conflict* (London: Routledge, 1997), p. 61.

<sup>13</sup> Examples of portmanteau horror films would include *Dead of Night* (Charles Crichton, 1949) and *Tales of Terror* (Roger Corman, 1969).



*Gunsmoke* (CBS, 1955-1975) and *The Untouchables* (Desilu, 1959-1963) that dominated the schedules whilst they were on air. I don't argue they are typical programming of their moment but that they anticipate trends in US TV drama authorship for decades to come.

### **Late 1950s TV drama**

There are several critical perceptions about formal, industrial and cultural changes in US television drama in the late 1950s and early 1960s that seem to work against the continuity of authorship in this period. Firstly, there is the notion that anthology drama, the narrative form at the heart of the conceptualisation of US television as a playwright's medium, became obsolete. Scholars claim this occurred in the industry's wholesale transition from live single plays in a non-continuous playhouse arrangement to episodic series shot on film with characters, if not locations, that remained consistent from week to week. William Boddy in *Fifties Television*<sup>14</sup> and Erik Barnouw in *Tube Of Plenty*<sup>15</sup> both argue that the anthology form was an anachronism by 1960, with Barnouw referring to the last few remaining series such as *Playhouse 90* as 'anthology remnant[s]'<sup>16</sup>. The anthology series continued throughout the 1960s using popular generic formats and featuring some element of continuity in order to adapt and accommodate industrial norms. Like the telefilm series, these anthology series were shot on film in Hollywood rather than produced live in New York. Both had framing devices that would ensure continuity from week to week, the latter having introductory and linking sections from outside the diegesis of the anthology play. 1960s anthology drama also used recurring hosts (who were known actors, directors or writers). Added to this is a media and scholarly discourse on a mass exodus of teleplaywrights from US TV. Anthology writers were portrayed as being ostracised through Hollywood studio-influenced production methods that crippled their autonomy and alienated by network and

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<sup>14</sup>William Boddy, *Fifties Television: The Industry and its Critics* (Chicago: University Of Illinois Press, 1993), p. 188.

<sup>15</sup>Erik Barnouw, *Tube of Plenty: The Evolution of American Television* (Oxford: Oxford University Press, 1982), pp. 261-264.

<sup>16</sup>Ibid, p. 264.

sponsor interference with the content of their work. They were also said to be disillusioned by the increasing populism of television in the proliferation of Westerns, adventure series and quiz shows. Boddy discusses 'intrusive sponsor involvement in dramatic programs' in mid 1950s US television, as well as a shift in conceptualising television texts around a series rather than the writer, with programmes now written by committee rather than having the writer as the central originating figure<sup>17</sup>. Christopher Anderson's work in *Hollywood TV*<sup>18</sup> attributes this marginalisation of the writer in television to the factory line production techniques inherited from the studio system through which television was increasingly manufacturing its programme production. Many of the canonical 1950s New York television anthology playwrights, such as Paddy Chayefsky, left television amid highly publicised exits decrying the cultural demise of the medium. There was, however, an element that remained in television and adapted their playwright roles to include production and corporate management. The influx of Hollywood personnel from the introduction of studios to television in the mid 1950s also brought opportunities for cinema artists to produce and direct in television series. I don't want to produce a revisionist account of the period that denies these shifts ever took place. However, these histories gloss over some rather interesting exceptions to the norm that point to a more complicated transition in US TV drama authorship, one that is not simply about abandonment but a transition to new programme roles and functions as the format and production culture of anthology TV drama changes. Adapted forms of anthology drama authorship such as the 'author-host' point the way forward for television drama artists and are less exceptional than they at first seem. Furthermore, anthology drama authorship in the 1950s and 1960s can be used to challenge or revise historiographical preconceptions about the absence of creativity and personalisation in television after the end of live, New York-based anthology shows mid-decade.

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<sup>17</sup> Boddy, *Fifties Television*, p. 190.

<sup>18</sup> Christopher Anderson, *Hollywood TV: The Studio System in the Fifties* (Austin, Texas: The University of Texas Press, 1994), pp. 178-179.

The situation left behind by the shifts in the industry therefore provided potential for authorship from both inside and outside television. Rather than disguise or anonymise authorship in production, networks brought writers and producers to the foreground of the publicity and media coverage of anthology series, and into the text itself in some cases. Authorial self-presentation affected the perception of authorship in US anthology television; it became easier for journalists and scholars, both contemporaneously and retrospectively, to be sceptical about authorship being a public facade. However, in production reality different or adapted forms of authorship continued, some of which benefited from the control artists had of their work in the industry. The shift to production meant that writer's autonomy often increased as they could control a series rather than contribute a single programme and held economic power through the role of producer. This is a conspicuous omission in Boddy's article on Rod Serling 'Entering *The Twilight Zone*'<sup>19</sup>. Boddy uses the example of the writer-producer to crystallise a transitional moment in the cultural status, industrial organisation and narrative form of US television in the context of the late 1950s. He argues that Serling, formerly an 'artist-playwright', represents the antithesis of Hollywood television. The writer's move into producing for 'gimmicky' telefilm series represents his marginalisation by studio production methods and his capitulation into commercialism and publicity functions<sup>20</sup>. However, the article lacks the scope to discuss how Serling's move from writer to owner/producer might be a sign of increased control rather than selling out to financial opportunity and self-commodification. The dramatic specificities of Serling's authorship, which will be discussed below, are repressed in an effort to see the author as representative of a historical industrial moment, rather than an object of analysis in his own right. I think this is linked to the scholarly perception that authorship is unlikely, if not impossible, in this period of television.

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<sup>19</sup> Boddy, 'Entering "The Twilight Zone"', pp. 99.

<sup>20</sup> Ibid, pp. 100-101.

In contrast to Boddy's work, there are fragments of scholarship on the period which supports my argument about a continuity of anthology drama into the 1960s. However, these tend to emphasise how anthology formats continued to permeate telefilm series rather than addressing the authorial significance of post-1950s anthology programming, as I do in this chapter. Revisionist writing on TV drama from this era suggests that the narrative form and social content of New York anthology drama carried through to the telefilm series of the 1960s and that the shift to genres such as fantasy television was in fact motivated by politics and intellectualism rather than a concession to populism. For instance, Tom Stempel in *Storytellers to the Nation*<sup>21</sup> surveys the early 1960s television drama output and identifies several successful issue-oriented series, such as Reginald Rose's *The Defenders* (CBS/Plautus, 1961-1965), itself a spin-off from a *Studio One* two-parter. These arguments undo preconceptions about the period being a 'vast wasteland', a term used to deride US television by Newton Minnow<sup>22</sup>, head of the Kennedy administration FCC, for its culturally impoverished output of interchangeable populist fare such as westerns, action series, game shows, and fantasy fiction. The national alarm about the absence of public education on US network television in the early 1960s derived primarily from the Kennedy (and later Johnson) administration's reform policies, resulting in a national public service broadcasting network (PBS) in 1967. But it was a cultural climate of snobbery about television that had been building through 1950s television journalism (which still held anthology drama as an artistic triumph) and comments in the press by former anthology writers and producers (Chayefsky and Coe among them). Many of the historiographies and scholarly accounts of 1960s television reproduced this attitude, but recent television studies have stressed continuity rather than break with 1950s anthology programming in 1960s television. Significantly,

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<sup>21</sup> Tom Stempel, *Storytellers to the Nation: A History of American Television Writing* (New York: Syracuse, 1992), pp. 87-88.

<sup>22</sup> An extensive account of the FCC's public attacks on commercial television in the early 1960s is available in Barnouw, *Tube of Plenty*, pp. 299-310.

Christopher Anderson argues that the early telefilm series was more of a 'disguised anthology series'<sup>23</sup> with entirely different locations, scenarios and supporting characters from week to week linked together by a continuous protagonist and fixed narrative formula. Anderson's astute observation calls into question the essential differences between the early telefilm and the 1960s anthology drama. However, this comment also points to the absences in Anderson's account of the period. He shows the survival of the anthology series through its transition to the telefilm series rather than acknowledging the continuation of significant anthology series with telefilm elements throughout the 1960s (and 1970s).

Anderson argues that Hollywood's imposition of production line methods on network television effectively curbed the autonomy of the television writer<sup>24</sup>. He claims that Hollywood severely compromised an industrially specific form of television authorship but then attempted to conceal it by playing on the auteur distinctions of cinema. Anderson's opinion on programmes with 'author-hosts', therefore, are that they were a smokescreen disguising the Hollywood system's restrictions on authorship<sup>25</sup>. For Anderson, Hitchcock's hosting for *Alfred Hitchcock Presents* manufactured the illusion of an authorial consciousness with his cinematic cachet and emergent auteur associations. He claims the new industrial production contexts heralded by the arrival of Hitchcock blocked television writers from creatively intervening in programming. This is similar to how Caldwell<sup>26</sup> defines the television author in later decades as a conceptual entity that promotes the notion of individual expression in programmes. I challenge the assumptions of Anderson and Caldwell that the only significance of authorship is to provide a promotional 'marquee'<sup>27</sup>. I counter-argue in

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<sup>23</sup> Anderson, *Hollywood TV*, p. 208.

<sup>24</sup> Ibid, p. 180.

<sup>25</sup> Ibid, p. 178-179.

<sup>26</sup> John Thornton Caldwell, *Televisuality: Style, Crisis and Authority in American Television* (New Jersey: Rutgers University Press, 1995), pp. 105-130.

<sup>27</sup> Ibid, p. 15.

this chapter and the next that textual and media visibility do not discount production contribution and can in fact parallel or interrelate with it.

I have a different perspective on the author-host which challenges Anderson's notion that their appearance distorts production realities. We can instead see the author-host as a means to draw the viewer's attention towards, rather than obfuscate, the production contexts of US network television. The introduction of cinema stars as the hosts of television anthology series originated in the mid-1950s Hollywood-produced anthologies in which stars under contract would continually interrupt the dramatic programme to advertise upcoming studio releases. This usually came in the form of behind-the-scenes documentaries showing a film in production and taking the viewer on set at the studio backlot and soundstages. There is precedent for film directors hosting anthology drama series prior to Hitchcock. For instance, Walt Disney hosted *Disneyland* (Walt Disney Television, 1954-1990) for several years, an anthology series that consisted of compilations of Disney entertainments and a narrative structure based on the layout of the theme park, with behind-the-scenes documentaries of the Disney studios<sup>28</sup>. The origins of the Hollywood star host as the mediator between the dramatic programme and studio documentary established it as a device for showing production contexts to the television viewer. The other presenting role the author-host drew upon was the continuity announcer and/or advertising spokesperson that fronted the sponsored commercial breaks in live television drama from the late 1940s to (at least) the mid 1950s. They were ostensibly present to demonstrate or reveal sponsor products to the viewer and negotiate the transition in and out of the main programming (roughly three times an hour). However, a precedent for a direct camera address to viewers permeating television dramas was set as were the abrupt shifts in tone between drama and commercial, which Hitchcock would later satirise in his introductions. The concept of these interruptions varied

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<sup>28</sup> Information taken from Anderson, *Hollywood TV*, pp. 1-22, 33-56. On radio, Cecil B. DeMille presented *Lux Radio Theater* (CBS/NBC Radio, 1934-1955), with the director, who had success making high-grossing Hollywood movies, introducing audio adaptations of feature films.

massively but a recurring trope was the behind-the-scenes glimpse or skit. As I demonstrate below, author-hosts such as Hitchcock and Serling took from and commented on the commercial aspects and behind-the-scenes qualities of these television anthology presenters.

There were drastic changes in organisational structures of production in late 1950s US network television drama. Sponsorship, censorship and (in the case of CBS) in-house production facilities such as music departments, were still in the control of the network but production was farmed out to independent production companies. These companies had 'diversification' business strategies combining television production with distribution and licensing deals in order to ensure secure long-term returns on their investments, unlike the movie studios that were losing money by concentrating resources on production. Many of these companies depended on celebrity endorsements. Revue, one of the companies that produced *Alfred Hitchcock Presents*, began as a subsidiary of MCA, one of Hollywood's largest talent agencies. MCA client Hitchcock was introduced to television through Revue, which was known for using its parent company's star names to perform in its programming. Many companies were built on star reputations, such as Four Star, set up by a quartet of Hollywood actors led by Dick Powell. In this environment, television artists were able to create their own companies for producing programmes, with a greater personal financial return on the product. As president of Cayuga, Serling owned 50% of the company shares and personally received fees of \$750 for each episode in the name of the company<sup>29</sup>. At this point in US TV drama history, we can see artists (both from television and film) moving towards corporate authorship through their founding of production companies and financial investment in programmes. This is how TV drama authorship continues to develop in the US network system with more and more author-spearheaded production companies emerging in the 1980s and 1990s (one of these, Steven Bochco Productions, is discussed in the next

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<sup>29</sup> The Rod Serling Papers, April 2008, WCFTF.

chapter) and more business-influenced authorship in the 2000s such as Jerry Bruckheimer's television franchising. Serling and Hitchcock are at the forefront of this movement.

### **Author-hosts: Hitchcock and Serling**

By analysing the author-hosted anthology series of Hitchcock and Serling together, we can assess whether or not increased textual visibility of the producer of a programme disguises the absence of their creative intervention in the text. In both cases, scholarship suggests that intra-textual appearances are a function of the celebrity and publicity aspects of author persona. Thomas M. Leitch's article 'The Outer Circle: Hitchcock on Television'<sup>30</sup> argues that Hitchcock's television appearances belong to the 'outer circle' of his authorship, which is the use of media platforms for publicising his authorial status. Joel Engel<sup>31</sup> is representative of many critics who see Serling's movement to a hosting role as compensation for his declining authorial control and his descent into a mere publicity tool for the networks. It is debatable, however, whether the presenter sequences situated Hitchcock and Serling as programme authors. Several appearances do promote Serling and Hitchcock as artists and the programmes as examples of high culture. For example, *Night Gallery*'s host sections take place in an art museum in which each story is represented by a painting or sculpture and the host gives lengthy academic interpretations of the artworks that anticipate each segment. Thus Serling is configured in a space where authorship can be legitimately created, invoking imagery of an artist, his work, and a culture of art criticism. However, the host sections also sometimes displace authorship and offset these high cultural connotations. *Night Gallery* portrays Serling as a museum curator with his formal black suit, tie and professional manners; reiterated by the way his speech takes on the role of an institution with phrases such as 'we submit for your approval'. In these instances, Serling is a corporate spokesperson representing an organisation rather than publicising his authorship through the text. The host

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<sup>30</sup> Leitch, 'The Outer Circle', pp. 59-75.

<sup>31</sup> Engel, *Rod Serling*, p. 312.



sections therefore also refer to the new functions of authorship suggested by Serling's presenting and shift to production company president; corporate responsibility and public relations.

We can see a similar ambivalence in the host appearances of Hitchcock. The director's function was to negotiate the transition of the text in and out of commercials, usually with a satirical jibe at the vulgar interruptions of sponsors, and therefore break down the self bounded integrity of the text that would suggest authorship. The demeanour of Hitchcock's persona in these sections, however, derisively mocks the literary and authorial pretensions of the television anthology series. In his introductions, Hitchcock is frequently immersed in a *mise-en-scène* of literary culture, either reading books onscreen, involved in a vignette based on a literary classic, or visiting a library. These scenarios are always accompanied by a subversion or ironisation of these artistic and cultural pretensions, lampooning television anthology drama's cultivation of literary refinement. The re-working of images from literary classics is incorporated into critiques of television's commercial form. *The Alfred Hitchcock Hour* episode 'A Tangled Web' (1/18) begins with Hitchcock tied down by miniature people in a homage to *Gulliver's Travels*<sup>32</sup> which is used to imply the sponsor's paralysis of Hitchcock by forcing him to sit through the commercials ('I shan't move a muscle'). The reference is reconciled with US popular culture by Hitchcock being described as 'a tourist attraction...I'm being advertised as a Liliputian Disneyland'. Thus his role is to satirise or deconstruct the literary qualities of the text. However, Hitchcock's sneers at the commercial form and artistic poverty of the programme have the converse effect of associating the programme with an attack on the consumer values of the medium and making it *seem* like authored television drama. *Alfred Hitchcock Presents* 'A Dip in the Pool' (3/35) uses the boutique concept of pay television, which was Hollywood's thwarted attempt to

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<sup>32</sup> Jonathan Swift, *Gulliver's Travels* (1726-1735).

control television through a pay-per-view system, to introduce the drama. Whilst Hitchcock's anthology programmes are clearly elevated to a position of cultural standing within television by his hosting, they sometimes undermine the image of Hitchcock as author by emphasising how he is subject to a variety of new commercial contexts.

From these examples, it is evident that the author-host is not always exploited for author spin and that we should look to other ways in which the appearances function. Serling and Hitchcock's anthology television demonstrates how the author-as-presenter formulation was a dramatisation of issues surrounding authorship and production rather than signifying an emptying out of authorial intent from television drama in favour of a platform for media celebrity and self-promotion. Anderson observes that the cinematic host in early studio anthology television took the viewer behind-the-scenes of the filmmaking process, but for the purpose of showmanship rather than reflexivity, calling hosts such as Walt Disney 'more disciples of Barnum than Brecht'<sup>33</sup>. Hitchcock and Serling's anthology series, however, are not just promotional but offer a deconstruction of the television text in production. The author-host establishes a mode of television drama that is self-reflexive, discursive and anti-illusionistic and shows the presenter to be a conceptual and dramatic entity rather than just publicity. This is a feature of author appearances that remains largely undiscussed in the criticism on both parties. The exception is Keith M. Booker's *Strange TV*<sup>34</sup> which posits that both Hitchcock and Serling's appearances within television texts are shot through with meta-textual irony and that the blurring of life and fiction is suggestive of 'ontological shifts' in the reflexivity of television address. Booker's notion of the author as a fictional construct breaking down traditional separations between diegesis and production is a good starting point for analysis of how these appearances prompt a self-reflexive enquiry into television drama production.

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<sup>33</sup> Anderson, *Hollywood TV*, p. 145.

<sup>34</sup> Keith Booker, *Strange TV: Innovative Television Series from 'The Twilight Zone' to 'The X-Files'* (London: Greenwood Press, 2002), pp. 51, 67.

Serling's appearances in *The Twilight Zone* admit the viewer to a behind-the-scenes production reality mirrored dramatically by episodes that expose the mediated artifice of the television text. Serling appearing within the fictional world of the drama signals the dissolution of diegetic integrity. He is typically configured as commuting between a narrative universe and an offscreen production environment. In 'The Invaders' (2/15), for instance, Serling exits the shot by walking straight past the camera and in 'To Serve Man' (3/24) he is positioned next to a television camera at a press conference. This reference to production environments in the host sections is mirrored by episodes such as 'A World of Difference' (1/23), which exists prior to Serling's on-screen appearances in the programme. The episode dramatises the impact that the mechanics of production conditions and authorship have on moving image media. The episode is the story of a businessman, Arthur Curtis (Howard Duff), who discovers one day that his entire life is a television show, he is an actor and his home and office are studio sets. Early on in the episode, the fictional integrity of the naturalistic narrative is dispelled by an offscreen voice, shouting 'Cut!' and the camera spins on itself to reveal cameramen, directors, technicians and script editors watching the action in a studio. The previously convincing office location then gradually becomes a studio set with the camera zooming out to reveal cardboard backdrops and stage lights. The viewer's awareness of the drama as mediated is intensified by the director's criticisms of the actor's performance and the backstage battles and technical mishaps witnessed as we move behind-the-scenes. The alienation devices employed in both the host sections and the dramas construct critically detachment from the diegesis and make visible the context of authorship and production that the drama functions within. Similarly, the advertising for *The Twilight Zone* used the figure of Serling as part of its branding strategy to puncture the artifice of production and reveal its construction. Copy for trailers found in the archives presented Serling walking across the sets of upcoming programmes, giving a synopsis of each one as he

passed which shattered the diegetic integrity of each individual fiction<sup>35</sup>. He would also directly address the viewer referring self-consciously to the popular address of certain narratives and the producers' anticipation of viewer reaction. A publicity campaign booklet on *The Twilight Zone* from 1960 advises the use of Serling as the viewer's link to the backstage world of the programme<sup>36</sup> (See Figures 2.1 and 2.2). These publicity sources show that the promotion of Serling's production processes were at the centre of all branding strategies. Press releases and personal appearances were always to focus on Serling as a dramatist and provide information on how he originated story ideas for the programme. Serling's appearances in episodes therefore also mirrored his role as a liaison between viewer and production context in publicity.

We can identify a similar function in Hitchcock's anthology television. Many of the host section concepts refer to Hitchcock's authorship in the context of commercial television, including *Alfred Hitchcock Presents* 'The Horseplayer' (6/22) in which he is coerced by the (never seen) sponsor into being the back end of a pantomime horse. This acts as satirical commentary on the commercial aspects of television and makes jokes on the principle of the humiliation of the artist through consumption and commercialism. However, it not only refers to the cultural crisis of Hitchcock the film director becoming a television presenter, but also engages with anxieties about increased sponsor control over programming and commercial mainstreaming of US television in the mid-to-late 1950s, as laid out in the introduction. Hitchcock's television appearances also ironised the notion of the cinema personality interrupting the text and imposing the superiority of Hollywood cinema on the viewer<sup>37</sup>, a frequent irritant of television viewers attracting much critical scrutiny at the time of the first season's broadcast<sup>38</sup>. The cultural comedown of Hitchcock working in a commercially

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<sup>35</sup> The Rod Serling Papers, April 2008, WCFTR.

<sup>36</sup> Ibid.

<sup>37</sup> Anderson, *Hollywood TV*, p. 188.

<sup>38</sup> For instance, Hitchcock satirically commented on 'Pay TV'.

Figures 2.1 and 2.2: Publicity Campaign Booklet for *The Twilight Zone* from 1960.

Rod Serling  
- publicity booklet for Twilight Zone  
1960

The continuing publicity operation was a valuable and consistent space getter in the TV and news columns of the nation's press. It proved the nucleus of what might be called the show-to-show publicity operation. This is the single, most important phase of any television publicity campaign. It accounts for far more newspaper lineage during the course of a season than any combination of special stunts and "gimmicks." Throughout the new season we will continue to place strong emphasis on story, star and backstage developments.

Local newspaper and station reaction to Rod Serling during last fall's eight city kick-off tour was excellent and rewarding. As host and narrator, Mr. Serling is the only continuing link between one "Twilight Zone" show and another. He has already indicated an eagerness to place himself at our disposal for future travel assignments in behalf of the series. We plan to utilize Mr. Serling in a new and important area detailed in this book under "Reserve Publicity Operation."

# I. SHOW LAUNCHING CAMPAIGN

To effectively launch "The Twilight Zone" into its second season we propose the following:

1. An announcement story will be mailed to approximately 400 daily newspapers throughout the country. This release gives all the new developments on the 1960-'61 series, Rod Serling's expanded role as host, the use of tape for a large number of telecasts, a statement by Mr. Serling on viewer response to last season's show and his plans for the coming season.

This release, as with subsequent storylines and features, will be mailed under the special "The Twilight Zone" mastheads, so that busy TV editors have their attention directed to our show immediately.

Every television release will be mailed in an individual envelope, in contrast to the network "bundle," which may contain as many as 30 storylines and features on as many different shows.

defined medium is also written into the dramas. The protagonist of 'Captive Audience' (1/5) in *The Alfred Hitchcock Hour* is Warren Barrow (James Mason), a crime author who writes formulaic mystery thrillers. He responds to a compliment about his writing by saying 'tell that to the critics' and that 'my wife goes through six [mysteries] a week', which highlights the problems of cultural credibility in mass-produced media, an intra-diegetic discussion of the authorship issues involved in Hitchcock's move to television.

The author-host role brought dramatic coherence to anthology drama. Authors used the stable persona achieved by the hosting role to rationalise the disparity between anthology plays made in different genres, styles or by different writers. The host sections of these programmes construct the author as an organising presence. For instance, in *The Twilight Zone*, Serling's appearances are a constant in an ever-changing narrative landscape from week to week. The series premise of a fourth dimension of reality in which the irrational and fantastic are at play is so malleable that it applies to such diverse issues as parallel universes and the Holocaust at various points during the series. It is only the rhetorical re-negotiation of the concept on a weekly basis by Serling's voiceovers and appearances that maintains stability and continuity. In *Night Gallery*, his presenting glosses over some of the tensions and disjunctions in authorship and production<sup>39</sup>. Serling's prose introductions to each portmanteau segment, imposed a clarity of interpretation, rationalisation and moral certainty that rescued many of the stories from the obscurity of their bizarre resolutions. The proliferation of the oblique ending in the series is partly due to behind-the-scenes struggles between Serling and CBS producer Jack Laird, resulting in the re-editing of many of Serling's teleplays, with at least one definite ending change in the artificially affirmative

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<sup>39</sup> It is more difficult anyway to detect the same level of unity on a text made up of a plethora of uneven narrative fragments written by different artists. Generic, tonal and thematic contrasts abound through the series, with simply no way of cohering and strategising certain episodes that function on the principle of alternation back-and-forth between comic vignettes and deadpan thrillers.

outcome of 'They're tearing down Tim Riley's Bar' (1/6)<sup>40</sup>. Serling wrote many whole episodes, mostly for the first season, but even within those episodes we struggle to detect an integrated theme or recurring notion. The cohesion brought about by the hosting sections of *Night Gallery* refer back to the endings of *Twilight Zone* episodes where the fantastic was explained and contained through moral and political allegories, reaffirmed by Serling in his closing voiceover. For example, the *Night Gallery* segment 'The Nature of the Enemy' (1/2) begins with Serling's review of the emblematic painting, which introduces the drama as an expression of the existential questions raised by the recent US advances in space travel: 'Suggestive perhaps of some of the question marks that await us in the stars'. The segment proceeds along these lines initially, with a space ship on the moon lost by NASA prompting media fears about communist enemies and hostile extraterrestrial life. However, the ending in which the enemy is revealed to be a giant mouse which the astronauts have attempted to catch with giant traps, remains an underexplored non-sequitur and is not re-articulated as a metaphor or fable. The image of the mouse, seen by the NASA scientists on a television screen, appears to ridicule the narrative search for a rational resolution to the central mystery, replacing one enigma (the disappearance of the astronauts) with another (an oversized space version of an earth creature). The segment relies instead on the hosting sections outside the fictional diegesis for narrative clarity. Here we can see the use of the host sections to perform Serling's rationalising functions, which is pivotal to his authorship. Thus Serling's monologues as host in *Night Gallery* demonstrate the dependence on the hosting role as a source of textual coherence in his anthology programmes. While *Night Gallery* is problematic in terms of authorship, it corresponds to the main tenets of the argument in this chapter; that the hosting role is used to re-shape the text in authorial terms to the viewer when it deviates from programme norms.

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<sup>40</sup> Engel, *Rod Serling*, pp. 326-327.



In *Alfred Hitchcock Presents*, Hitchcock's appearances negotiated the weekly shifts in genre in his anthology programmes, indicating how artists used hosting to impose coherence over changeable texts. 'The Case of Mr. Pelham' (1/10) is a science fiction fantasy about a man's doppelganger who gradually displaces him from his life and steals his identity, leaving the original personality committed in an asylum. The notion of science fiction is unfamiliar to the Hitchcock canon, both before and since the television series. The presenter sequence is a reduced comic re-make of the narrative, with Hitchcock being led off in the clutches of asylum attendants, as he protests 'I'm the real Alfred Hitchcock' only to be immediately replaced by an identical version of the director, coming in from the other side of the screen after a seamless cut in the action. This brings a concept that is alien to the notion of Hitchcock's authorship into touch with the director through his irreverent comic travesty of the material. Hitchcock's host appearance often provided serial continuity across the shifts in content in the dramas from week to week. In particular, Hitchcock's national identity, immersion in British literary and film culture and embodiment of stereotypical attributes of upper class Englishness naturalised detours in the series into dramas set in the UK with all-British casts that focused on national characteristics. *Alfred Hitchcock Presents* maintained a dual national identity evident in the predilection for British short stories, adhered to quite rigorously in the early years of the programme. In addition, the series employed several dramas in which the casts were dominated by English actors, set in Britain or alternated between UK and the US, and discussed insular aspects of British culture. This was seen in episodes such as 'I Spy' (7/9) set in Brighton and based around the British legal system with a British cast (including film character actor Cecil Parker), writer (John Mortimer) and location shooting which emphasised British tradition (e.g. the colonial Brighton Pavilion). The host's many appearances in a tuxedo talking about an exclusive club or society gathering showed Hitchcock playing a caricature of an upper class British gentleman (one that jarred

with his working class background and accent) and this exaggerated persona signposted the nationality shift. The peculiar notion of an American anthology TV series alternating between British and US national contexts throughout its run is made possible by the presence of Hitchcock, an artist who has worked in both British and American cinema. Hitchcock's accentuated national identity and transnational career biography lends conceptual coherence to an otherwise mismatched set of anthology texts.

In both Serling and Hitchcock's television series, the persona or reputation of the author is represented within the anthology plays or segments, indicating the dramatic and diegetic significance of the author-host. This illustrates a key tendency of US TV drama artists which is the textual inscription of the author in dramatic terms. The notion of authorship as an essential style and personalisation as a tribute or fabrication of that style is a key distinction that will run through the rest of the thesis, pointing to instances (mainly in Chapter 4) where references to an author's work or life appear in the text. But does continued interest in the figure of the author extend their influence over the text even when the artist has limited or declining involvement in production? Can we distinguish between authorship in production and its fabrication through homage? Serling is represented within his productions for the most part by character extensions of the host's articulate and poetic monologues such as characters that communicate in voiceover prose narration like the Translator and Kanamit leader in 'To Serve Man'. As an illustration of how Serling's scripted episodes married his hosting role to the concept of the drama, we can look to this example. It was re-written in order to add a retrospective framing narrative that contained an intra-diegetic voiceover recalling the events. Script revisions were also made so that the alien Kanamits communicated in voiceover (See Appendix C, Figure 3). Serling's re-drafting of the episode brings in several narrative techniques that parallel both his literary style and narrational role.

The construct of Serling in episodes that Serling himself wrote reflects continuity in verbal style between his writing and hosting.

A dramatic substitute for Serling's presence within the text comes in the *Night Gallery* story 'Whisper' (3/13), an episode written by David Rayfiel in the final season of the programme, by which time Serling merely filmed the introductions to the stories (now only one per episode) and had no hand in either production or writing on the series. The protagonist of the episode, Charlie (Dean Stockwell), addresses the viewer through direct camera narration and audio voiceover, adopting a literate and verbally stylised style of speech and imitating the stifled and formal delivery of Serling. This is clearly an attempt to hold on to the legacy of Serling after his creative input has left the programme, but the persona is reproduced in a manner that is parodic, suggesting only a caricature of Serling. Elsewhere in this season we can see that whilst episodes have retained traces of Serling's dramatic style in the host sections, the dramatic segments of the episode are now defined more in terms of a cartoon intertextuality suggested by the hyperreal colour and pantomime horror movie props and sets of an episode such as 'Return Of The Sorcerer' (3/1), and a shift in dramatic focus to a perceived counter-culture of young and sexually permissive acid-trippers and malcontents in American society. Serling's introductions cope with this change through the uncomfortable insertions of youthful and contemporaneous sounding (but already dated by the turn of the 1970s) phrases such as 'check it out'. *Twilight Zone* episodes with anti-conformist sentiments such as 'The Monsters are due on Maple Street' (1/22) mainstreamed the ideals of the counterculture movement amongst 1950s American intellectuals (J. K. Galbraith's *The Affluent Society*, for example<sup>41</sup>). However, Serling was never synonymous with the student protest or counterculture trends in the 1960s. He reportedly felt himself to be part of television's 'old guard', especially when moving into university teaching in the 1970s and

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<sup>41</sup> J.K. Galbraith, *The Affluent Society* (New York: Mentor Books, 1958).

finding his science fiction programmes to be enjoyed only by the parents of his students<sup>42</sup>. The textual signification of Serling's continuing authorial presence in the main drama becomes more indicative of pastiche and parody as his dramatic influence on the programme disappears. The rupture to his verbal style is evident in both the introductions and the story segments; nevertheless he remained an important construct in the dramatic mise-en-scène of the series.

Both *Alfred Hitchcock Hour* episodes 'I Saw the Whole Thing' (1/4) and 'Captive Audience' contain references to artists who resemble Hitchcock in their approaches to drama. In the latter, Barrow is compared to Hitchcock through his editor's description of the writer's sensibility as 'neat chess problems, nice edge of lunacy' referring to both the director's formalism and psychological drama. Episodes of the series not directed by Hitchcock are doctored to appear synonymous with his dramatic method, visual imagery and thematic preoccupations. This relates to Leitch's formulation of an interchangeable inner and outer circle of Hitchcock's authorship in which an author can be entirely manufactured in the public eye and still appear to be the controlling artist of the text<sup>43</sup>. The imitation of Hitchcock's authorship is particularly noticeable within episodes of *The Alfred Hitchcock Hour*, of which Hitchcock only directed one episode. It signals an attempt to fabricate Hitchcock's authorial presence more intensely in a series in which, as Serling was in *Night Gallery*, he is often separate from and increasingly at odds with content. 'A Tangled Web' is a case in point with several key allusions to Hitchcock's cinematic work. The taxidermy birds seen in the bedroom of a suspected murderer references the décor of the Bates motel in *Psycho* and similarly signifies the psychotic potential and homosexuality of Karl the wig-maker (Barry Morse) as it did with Norman Bates (Anthony Perkins). Another episode 'Bonfire' (1/13) uses Hitchcock's signature shot from *Vertigo* (1959) of a close-up on the curl

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<sup>42</sup> Reported in *Rod Serling: Submitted for your Approval* (Sixth Dimension, 2000).

<sup>43</sup> Leitch, 'The Outer Circle', p. 69.

in a woman's hair seen from above the back of her head. What is particularly interesting about these highly allusive episodes is that in all other respects they represent a shift away from a Hitchcock style of drama. 'A Tangled Web', for example, features an informal, improvisatory style of performance, overlapping dialogue and a loose choreography of actors' movement. This method acting clashes with Hitchcock's use of traditional British theatre actors and Hollywood studio stars, even though his cinema is retained as a point of reference. The host sections demonstrate Hitchcock's increasing dislocation from the tone of *The Alfred Hitchcock Hour*, shown farcically in 'The Black Curtain' (1/9) which ends with the protagonist's confession to his wife about how the psychological trauma of war made him a suicidal amnesiac. We then cut back to Hitchcock, whose arms are covered in parrots and monkeys in the continuation of a pet store skit from the introduction, completely jarring with the melancholia of the psychological drama that preceded it<sup>44</sup>. There is an adoption of Hitchcock's visual techniques throughout the series in order to extend his authorial control over episodes in which he is not an artist. It is possible, therefore, to identify a difference between the artist as a textual construct who is otherwise not involved in the series and one who is interweaving textual visibility with writing and producing.

### **Rod Serling: genre, cultural address and collaboration**

The producer-host formulation did not necessarily indicate a decline of textual intervention. Within the dramatic sections of his anthology programmes the presence of Serling as writer is felt in continual reminders of the distinctiveness of his dramatic method. Despite marginalisation in the production of later series of *Night Gallery*, Serling wrote the majority of teleplays for the first season. These scripts are a testament to the poetic rhythms and literate phrasing of his screenwriting whilst referencing canonical past works through personalised inflections of the science fiction genre and the naturalist anthology drama. 'The

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<sup>44</sup> That said, many of the introductions were recorded rapidly one after the other in day-long blocks and were not all specifically matched in tone to particular dramas.

Little Black Bag' (1/6) is Serling's first teleplay in the series proper<sup>45</sup> and immediately reasserts the author's generic background by shifting to a science fiction narrative in a series that has up until this point relied on gothic horror segments. The narrative is a time travel conceit in which a decertified vagrant doctor is able to heal the terminally ill with the aid of a medical bag mistakenly transported back from the future. This re-invokes not only time travel, Serling's most authorially distinctive spin on the genre, but also uses the device of time travel to advocate social responsibility, which recalls numerous *Twilight Zone* episodes which married time travel to performing humanitarian acts through history<sup>46</sup>. The alliterative and erudite wordplay of Serling's writing, seen throughout his work but most pointedly in his presenter rhetoric, figures here in the speech of the Dr. William Fall (Burgess Meredith) with lines of dialogue such as 'I've gone from a Hippocratic healer to a hypocritical heel'. The segment 'They're Tearing Down Tim Riley's Bar' also brings Serling's corpus back into view, but this time by recycling the plotline from his debut anthology drama 'Patterns'. In both narratives, a rising young executive who represents the unstoppable forces of modernity gradually forces his ageing colleague out of his position and drives him to alcoholism. 'Tim Riley's Bar' is naturalist character drama that, in homage to earlier works, closely identifies psychologically with the protagonist. This is done by reliving the protagonist's memories through flashbacks in which the present Tim temporarily becomes his past self. Other than this, the segment contains no discernible fantasy element and, therefore, undermines the generic cohesion of *Night Gallery*. This suggests that the coherence of a programme such as *Night Gallery* which is broken into self-contained segments of different genres and styles rests with Serling. His television oeuvre straddles Science-fiction, Gothic fiction and social

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<sup>45</sup> The pilot episode of *Night Gallery* (tx. 08 November 1969) was a made-for-tv movie in the style of the horror portmanteau film and at the time of its broadcast was considered a one-off by Serling and NBC rather than the template for an anthology series.

<sup>46</sup> These episodes of *The Twilight Zone* include 'Back There' (1/2) in which a man is sent back to the 19<sup>th</sup> Century in order to prevent the assassination of Abraham Lincoln and 'A Hundred Yards over the Rim' (2/23) where an 18<sup>th</sup> Century pioneer retrieves penicillin for his dying son from 1961.

realism and therefore his distinctive combination of generic approaches provides the source of dramatic unity rather than the fluid generic style of the series. Serling's vision for *Night Gallery* was as a self-consciously generic product of Horror fiction but one which incorporated hybridity between fantasy genres. In a letter to Joel Katz at Universal Pictures in which he outlined the feature-length pilot, Serling predicts 'spin-off possibility for a really first rate horror series which would encompass the occult, fantasy and science fiction'<sup>47</sup> (Full text in Appendix C, Figure 1). We can identify Serling's attempts in the first season to instil his vision for the programme with the programme's breakaway into back-to-back science fiction segments in 1/2.

The conceptualisation of Serling's anthology television drama as creatively distinctive depends on a successful differentiation of the series from its generic contexts. *The Twilight Zone* conforms to critical preconceptions about the social commentary implicit in the science fiction form within 1960s television. Jan Johnson Smith<sup>48</sup> sees the programme as a prelapsarian mode of serious genre television that gave way to spectacle and special effects dominating US science-fiction TV while Matt Hills argues that it pioneered a wave of politically aware science fiction television for years to come<sup>49</sup>. But both critics concur that central to the science fiction genre in television in the 1960s was social conscience and an engagement with contemporaneous political events. However, Serling's programmes can be differentiated from generic norms in this period of television history when contextualised within other US science-fiction TV of the 1960s. My viewing of *The Outer Limits*, a science fiction series that overlaps with *The Twilight Zone*, demonstrates that Serling's science fiction drama was far more interested in the political and sociological connotations of science fiction than was typical. *The Outer Limits* used science fiction for educative purposes, much like its

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<sup>47</sup> The Rod Serling Papers, April 2008, WCFTR.

<sup>48</sup> Jan Johnson-Smith, *American Science Fiction TV: Star Trek, Stargate and Beyond* (London: I.B. Tauris, 2005), p. 251.

<sup>49</sup> Matt Hills, 'The Twilight Zone' in Creeber (ed.), *Fifty Key Television Programmes*, pp. 217-221.

UK contemporary *Doctor Who* (BBC, 1963- ), with the fantasy elements a conduit for academic hypotheses and commentaries on new developments in technology, expressed mostly in science jargon. Many of the narrative revelations and resolutions depended on scientific reasoning and deduction. Social politics does have a role to play in the programme, and at least one episode viewed 'Keeper of the Purple Twilight' (2/12) is explicitly a communist allegory, but much of the political content is delivered as pedagogy, suggesting an extension of the educative purpose.

*The Twilight Zone* combined a narrative format of social allegory with direct political campaigning through the voiceovers of Serling and the use of characters as ideological mouthpieces for commentary and critique. In 'Death's Head Revisited' (3/9), a former SS general returns to Dachau concentration camp after World War II to be confronted by the ghosts of the prisoners he tortured who try him in a heavenly court. The drama proper ends on a note of ambiguity with a Jewish doctor who has found the dead body of the general in the camp asking rhetorically why 'Dachau still remains standing'. Serling's concluding voiceover intervenes in this question in an explicit call for 'All Dachaus to remain standing' because 'they are a monument to a moment in time when some men decided to turn the earth into a graveyard. Into it they shovelled all their reason, their knowledge, but worst of all their conscience'. This epilogue articulates an international call for the memorialisation of the holocaust and a post-war recovery of enlightenment values through historical education. Here Serling's science fiction drama is intervening in cultural debates about post-war society's commemoration of the holocaust and nations' moral responsibility to bring genocide into public memory. This suggests a format that slips between allegory and social engagement foregrounding concerns explicitly related to contemporary cultural politics, which often gives



way to a direct ideological call to activism<sup>50</sup>. On many episodes set in contemporary times, extensive factual research was conducted in pre-production in order to accurately depict events of immediate socio-political relevance. Script drafts of 'The Shelter' (3/3) and 'Death Ship' (4/6) were both re-written to represent the correct procedures and timelines for events such as national security alerts and submarine communications<sup>51</sup> (See Appendix C, Figure 2). This meant that certain episodes almost crossed over into documentary drama, demonstrating again this slippage between an allegorical fiction and a direct dramatisation of relevant social issues.

Serling's drama was a peculiar fusion of popular culture and art television. *The Twilight Zone* functioned in a mode of popular entertainment mobilising intellectual and existential narratives to formats such as the chase thriller, the space adventure and the gangster movie. However, the programme differs from other science fiction television series of the moment, which placed much greater emphasis on action, adventure and spectacle. Catherine Johnson locates the programme within an 'adult-orientated' strand of 1960s science fiction television distinct from a more family-friendly cycle of space westerns on television at the time<sup>52</sup>. Even within the adult strand, the series achieved greater intellectual distinction than such series as *The Outer Limits*, which was often centred on action set pieces such as gun fights with aliens ('Keeper of the Purple Twilight') and linked to the 1950s science fiction B-movie with its pantomime costumes, fake props and primitive animated special effects. However, *The Twilight Zone* maintained a duality between its high cultural content and function as a morally closed popular text. There is evidence in production

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<sup>50</sup> As further support for this being a tendency of Serling's writing style, Serling's screenplay for the White House conspiracy thriller *Seven Days In May* (John Frankenheimer, US, 1964) spends the entire film consolidating an allegory about a hypothetical US government of the future which is taken over by a popular Joint Chief who stands in for Joseph McCarthy. Serling's screenplay then directly compare the character to McCarthy in the President's final speech, which further demonstrates the writer's lapses from allegory into documentary realism.

<sup>51</sup> The Rod Serling Papers, April 2008, WCFTR.

<sup>52</sup> Catherine Johnson, *Telefantasy* (London: BFI, 2005), p. 75.

documents and correspondence between *The Twilight Zone*'s producers that Serling and his various co-producers, particularly Buck Houghton, were continually concerned with making the series more palatable for mass-audiences<sup>53</sup>. A handwritten checklist of generic and narrative categorisations for a season of episodes included a section called 'what the squares will say' which indicates a begrudging acceptance of needing to answer rational questions for more conservative viewers in the scriptwriting process (See Figure 2.3). The need to make narratives more accessible and less 'obtuse' was often the main criticism in Serling's notes to writers, suggesting that he imposed a regime of narrative clarity and rationalism on the programme's design. In a letter to a colleague who had drawn his attention to a journal article criticising intellectual dismissals of popular television forms, Serling articulates his approach to television as a 'middle thought' between commercial and artistic processes which calls 'mediocrity, violence and imitative programming' into question and yet has a sense of commercialism and mass-appeal (See Figure 2.4).

Serling's inflections of modernist art and philosophy within a popular, generic and conservative television text constructed a distinctive blend of high and low cultural traditions as well as re-moulding the open ambiguity of absurdist modernism to moral and social closure. The influence of Serling can readily be identified in his negotiation of popular and high cultural tendencies. 'Five Characters in Search of an Exit' (3/14) is a case in point with the premise of five stereotypical but disparate characters (a clown, ballerina, soldier, hobo and bagpiper) trapped without knowledge of their identity or context in an absurdist non-space that consists of an endless curvature of bare wall. The characters question their existence, repeatedly asking 'who are we?' and 'where are we?', and reaffirm the futility of their being when removed from their social functions: 'there is no circus and there is no war'. The group speculate on the existence of God, and decide they are in hell, with their pleas for

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<sup>53</sup> The Rod Serling Papers, April 2008, WCFTR.

Figure 2.3: Episode Checklist Tables for *The Twilight Zone* from 1959.

Story Title	Period	Science Fiction Outer Space	Outer Space Experimentation	Dream or Illusion World	Unreal Person	Unreal Machine	Unreal Capacity or Powers	Unreal Plan or Premise	Unreal Circumstances	Misc
Who is Enemy?	Present		X	X					who started the projector?	
The Lonely	Future	X			Plastic Girl	Space Ship			a plastic girl looking real?	
Escape	Present				Devil	X	X		He isn't hurt falling from the sky?	
Judgment	Present			X					who and how come the people on the freighter?	
Walking	Present		X	X			X		mentioned 35 talking to his Dad or he was who he was 12	
Disappearing	Present			X			People Disappear		How come no one else notices the disappearance of people?	
Third from	Present								continued this?	
The Sun	(apparent 14)	X				Space Ship	X		There was a world like ours long ago?	
Time Enough	Future								was Henry only survivor?	
at least	(not very far)									
And There	Future					Space Ship			Ma He, can't have a person	
Bettys	(very far)	X				Driller	Men Fly		Fish boat, fly, can't	
Lifeline	Present					Death Forecast				



Figure 2.4: Letter from Rod Serling to Thomas G. Brennen dated December 30 1959.

December 30, 1959

Mr. Thomas G. Brennen  
Associate Director of Broadcasting  
Foote, Cone & Belding  
155 East Superior Street  
Chicago 11, Illinois

Dear Tom,

Thanks for a enclosing Mr. Ratner's fascinating article. While much of it is thoughtful and, God knows, valid stuff, I think he misses the boat in his attempt to polarize the contestants involved. I think he has an invalid concept that anyone who protests mediocrity, violence and imitative programing automatically assumes the position of a "groaning intellectual". There seems to be a middle ground here, Tom, and a middle thought that this gentleman overlooks. We can talk of this when you're out here.

In line with the above, I'm looking forward to getting together with you, Gene Olson, and John Hussey when you arrive. We can show you some films, and I hope at least a rough version of the new opening, which I'm very high on.

Entres nous, Tom, isn't the eighteenth of January a little after the fact for the gentleman involved? It strikes me that the eighteenth is the contractually agreed upon date of renewal and if they're coming out to fortify a decision, it seems a little belated. ~~It~~ strikes me, perhaps hopefully, that the decision is tantamount to being made and in our favor. But I've always been rather a sanguine type even in the darkest moments.

Anyway, I'll welcome the opportunity to tell you of our planning and to just sit and shmooze over a good cocktail and a better steak. All best to you and have a wonderful new year.

Cordially,

Rod Serling

RS:prt

answers to a higher power ignored or refused. Dialogue such as ‘here we are in the darkness’ makes their environment akin to a Godless universe. It is clear from this description how existentially motivated this episode is. The episode also paraphrases of the title of Luigi Pirandello’s proto-absurdist play *Six Characters in Search of an Author*<sup>54</sup>, and adopts the agnostic plotline of Beckett’s *Waiting for Godot*<sup>55</sup>.

The bare set and theatrically stylised performances, such as the dancing and clown business, foreground its philosophical, theatrical and intellectual underpinnings in terms of both high (ballet, absurdist drama) and low (vaudeville, circus) culture. Serling’s fantasy drama therefore maintains a popular aesthetic. His introductory monologue is predicated on the promise of rationalising the opaque content, guaranteeing to ‘explain the nightmare’ to the audience. The drama itself gradually becomes a prisoner of war escape adventure with the major stripping cloth to make rope for a climb over the wall and digging into the floor with a broken musket. Rather than leave the narrative deliberately open-ended, the existential crisis is resolved with the revelation that the characters are toys in a Christmas donation bin, thus providing an easily understandable solution. The episode ends with a self-proclaimed ‘added note of hope’ that the dolls, which at this point come to represent society’s outcasts, will be brought back into society through the attentive ‘love of a child’. The twist ending and Serling’s epilogue ameliorates the existential angst and nihilism created by the rest of the episode through sentiment and logic. This episode combines an existentially interrogative form with an action aesthetic and wraps it up in a reassuring framing concept.

As has been noted, Serling’s television series are a plurality of authorial voices, both in terms of other writers and visual artists<sup>56</sup>. Archival research demonstrates, however, that Serling helped to significantly shape the visual style of *The Twilight Zone* through his control

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<sup>54</sup> Luigi Pirandello, *Six Characters in Search of an Author* (New York: Signet Classic, 1998).

<sup>55</sup> Samuel Beckett, *Waiting For Godot* (London: Faber & Faber, 1998).

<sup>56</sup> Arlen Schumer, *Visions from The Twilight Zone* (Chronicle Books: San Francisco, 1990) and Engel, *Rod Serling*.

over directors in production. In a letter to a prospective writer for the series, Serling refers to the process of 'camera writing' in which the writer effectively acts as director by specifying camera positions, shot lengths, editing points, lighting effects and cinematography details within the script<sup>57</sup> (See Figure 2.5). As the previous chapter demonstrated, this writing process was inherited from the 1950s anthology playwright who dictated much of the camerawork for the director, although the immediacy of live performance and directorial agency meant these were prone to alteration on broadcast. What is clear from production documents relating to Serling's work on *The Twilight Zone* is that directors were made to work within strict paradigms of visual style set by the producer. Serling exercised 'camera writing' to the maximum, detailing changes in camera angles, the composition of the frame at certain points and shot types e.g. 'an extremely tight close shot'<sup>58</sup>. In this sense, Serling prohibited directors from authorship over their episodes. Serling's disciplining of directors is evidenced by the selection process in which he would hand pick directors based on their innovative handling of the aesthetics of film and evidence of individual style<sup>59</sup>. Whilst enabling the authorship of directors to flourish he was also maintaining a consistent aesthetic, often flatly rejecting directors who had only worked with video.

Serling used the hosting role in his anthology drama to retrieve episodes written by his collaborators from completely counteracting his authorial style and framework for the series. As Bakhtin argues, the author's voice can remain integral despite being fragmented by other discourses<sup>60</sup>. As creator, head writer and host of *The Twilight Zone*, Serling was able to establish key concerns and narrative templates for the series as well as having an oratorical platform within each episode to reaffirm those principles and contain any major deviation

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<sup>57</sup> The Rod Serling Papers, April 2008, WCFTR.

<sup>58</sup> Taken from sample pages of a script draft for 'To Serve Man' by Rod Serling dated April 26 1961

<sup>59</sup> The Rod Serling Papers, April 2008, WCFTR.

<sup>60</sup> Bakhtin, 'Heteroglossia', p. 196.

Figure 2.5: Letter from Rod Serling to Hubbell Robinson dated May 8 1962.

May 8, 1962

Mr. Hubbell Robinson  
CBS Television  
7800 Beverly Boulevard  
Los Angeles 48, California

Dear Hub,

You will no doubt be reading the two stories I sent in. While I'll admit that a writer is perhaps the last in line to analytically and validly judge his work, I'm tremendously enthused by both efforts. I ask only that you keep in mind that story material for Twilight Zone is very much "camera" writing. That which may read as a slow and static moment, gains considerable momentum in its shooting. This applies particularly to the submarine story, THE THIRTY FATHOM GRAVE. I have two other story ideas ready to go. One is a comedy-fantasy and the other is time travel. It strikes me that we could have exceptional balance in these first thirteen.

I'm struggling to keep a nucleus of my staff, including our unit man, Ralph Nelson, and our cameraman, George Clemens, plus at least one of our cutters. The earlier you can come up with a decision, the more secure I'll feel in turning out a qualitative product.

Personal regards,

Rod Serling

RS/ml

from authorial norms within these established paradigms. Richard Matheson's 'The Invaders' shows an elderly woman (Agnes Moorhead) in an isolated homestead fending off an invasion of her home by diminutive aliens. Not a word is spoken in the entire episode except, crucially, by Serling in his introduction and epilogue. The episode is dominated by a visceral grotesque pantomime where the woman growls, dribbles and struggles against the invading troops, whilst being attacked by a ray gun that leaves poxes on her face. The episode observes in images the woman's routine household gestures, her escape through the narrow passages of her chimney and roof and her repeated attacks on the aliens. The chiascuro lighting effects, gothic motif of the threat to the home, and depiction of bodily violence<sup>61</sup> makes this episode more explicitly of the Horror genre than other *Twilight Zone* dramas. Serling's mode of expression is primarily verbal, with emphasis on the intellectual qualities of his narratives, be this political, philosophical or literary. His teleplays (even in *Night Gallery*) have always been critically distant from the horror genre. 'The Invaders' with its rootedness in the physical, the visual and the horrific, appears to be almost exactly the opposite of a Serling drama's fetishisation of language and distance from horror. However, Serling's framing of the episode through the host sections authorially bookends the drama. His opening narrative descriptions foreground a romantic yet socio-historical understanding of the locale, depicted as 'bleak, dying...untouched by progress' which introduces a poetical and political resonance to the drama. The twist ending reveals that the invaders are astronauts from earth who have landed on a planet of giants. This relates the episode to a sub-section of Serling teleplays in which the last-minute reversal either reveals that a planet thought to be alien is in fact earth or vice versa, and thus reconciles the drama with the dominant narrative formulae of his

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<sup>61</sup> These are all characteristics of gothic television drama observed in Helen Wheatley, *Gothic Television* (Manchester: Manchester University Press, 2006), pp. 1-26.



television writing<sup>62</sup>. This links with Bakhtin's notion that the heteroglot of languages in the text 'is sometimes interrupted by the direct authorial word...forcing his intentions to refract and diffuse themselves' in which 'purely authorial speech [is] washed by heteroglot waves from all sides'<sup>63</sup>. Serling's expression is here represented by a reversion to core narrative patterns as well as literary modes of representation. He accommodates the generic and authorial voice of Matheson, but continually reasserts his intentions within Matheson's dramatic style in order to make social and allegorical points through platforms for direct speech such as the host voiceover. The example of Matheson's 'The Invaders' indicates editorial interventions into screenwriting by producer Serling. The notion of Serling's control over writers is supported by industrial processes indicated by primary research into production documents. Letters to writers on the programme demonstrate his use his editorial licence over the scripts to alter them to his specifications, often tying the script to a comment on contemporaneous society<sup>64</sup> (See Figure 2.6). This represents more broadly how series producers create a framework for a programme that can be re-authored by episode writers and directors, which will be discussed at length in Chapter 4.

### **Alfred Hitchcock: television form and multiple authorship**

Jane Sloan's critical filmography of Hitchcock argues that his media celebrity has often been an obstacle to reading his cinematic work as serious art<sup>65</sup>. Supporting Sloan's point is Andre Bazin's rejection of the moral and intellectual complexity of Hitchcock's films based largely on his involvement with a circuit of celebrity magazines<sup>66</sup>. The fact that Hitchcock's television work foregrounds the public persona so vividly can be seen as a

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<sup>62</sup> These *Twilight Zone* episodes include 'Third From the Sun' (1/13) in which refugees thought to be from Earth turn out to be aliens fleeing to Earth and 'Death Ship' in which an Earth expedition finds a replica of their ship on another planet.

<sup>63</sup> Bakhtin, 'Heteroglossia', p. 197.

<sup>64</sup> The Rod Serling Papers, April 2008, WCFTR.

<sup>65</sup> Jane Sloan, *Alfred Hitchcock: A Definitive Filmography* (London: University Of California Press, 1993), p. 15.

<sup>66</sup> Andre Bazin, 'Hitchcock versus Hitchcock' in Albert LaValley (ed.), *Focus on Hitchcock* (Englewood's Cliffs, N.J.: Prentice-Hall, 1972), p. 63.

Figure 2.6: Letter from Rod Serling to Buck Houghton dated August 12 1960.

Interlaken, New York  
August 12, 1960

Dear Buck,

I think George Johnson's script is very good and I think could be shot just as is. As to the nature of the accident that causes this strange power, this I'll leave to you. As I told Del on the phone, it didn't disturb me at all. But again, I'll bow to your judgment and you can handle this with Johnson any way you want.

As to the two story ideas submitted by your friend, I don't see these at all. The first one, which is by far the more interesting, seems to be a little complicated for our purposes. The second one is a variation on an old theme and I don't think we could touch it. Neither of them excite me sufficiently for me to want to do a screen play. So I guess that leaves them both right where they lie.

You'll be receiving a script of mine called DUST very shortly. I have finished the first draft and Pattie is typing it up for me now. I would hazard to guess by the end of next week will see the submission of the completed script. Also I'm working on a Christmas play for us, as yet untitled, which should be ready in a couple of weeks. I'm going to New York on Friday for publicity purposes and also to talk to Dick Cox at Y & R as to what is the breakdown on film and taped repeats. They're a little concerned as to the balance of the stuff in this regard. I will be purposely vague about it because you and I have never discussed this, though I think this should be an item on the agenda when I return in September, if not before. In line with the aforementioned, I do think that in terms of Beaumont's or Matheson's next script, or even mine after the Christmas thing, we should consider locales and themes which might lend themselves to tape. It appears very likely that we'll have to go into six of them whether we like it or not, if only to satisfy CBS's vast and ever present



Buck  
August 12, 1960  
Page Two

budget concerns. I had rather hoped we could hold down the film averages to such a great degree that taping would become academic. Unfortunately, though, Buck - and no one to blame either - this does not seem to be the case. I think we'll be fortunate to come in at a forty nine figure as an average which, of course, pretty much makes mandatory our taping six shows at the end. But you'll be able to tell me more of this after you see a breakdown on the first four or five shows.

I hope to God the desert thing went fine and that Cummings turned in as good a performance as I know he's capable of. His reading was exciting and Buzz's concept seemed particularly valid and creative. Let me know how this one worked out, will you?

I still have this nagging feeling of deserting the ship just when the weather gets rough - but for purposes of sanity as well as creativity, it seemed quite essential that I get the hell out of there. It also seems reasonably obvious that I'm hardly indispensable and my absence from the scene doesn't seem to effect anyone in a negative way.

One small point and I hope this can be handled, but if it gives you trouble - let me know. Instead of an Executive Producer credit on the screen, Buck, could I have a credit which reads "Created By Rod Serling"? This is for no other reason than plain, simple ego. I want to continue to be associated with the show in as close public terms as possible. And this "Created By" credit would accomplish this handsomely. Let me know if this screws up anything or if you can proceed to get this thing effected.

That's about it from this end. Let me know if you run into trouble, crisis, or anything else. All best to Lil, Ethel and everyone.

With affection,

Rod

RS:prt

primary factor for its exclusion from the auteur canon. However, the promotion of Hitchcock's celebrity through the host section has overshadowed the continual reassertion of formalism, command of technique, and flourishes of technical virtuosity in episodes he directed. A key example is *The Alfred Hitchcock Hour* episode 'I Saw the Whole Thing'. The episode begins with a car accident seen through multiple perspectives and shows the director playing with continuity editing. Hitchcock self-reflexively fragments the action by repeating the incident several times from different viewing positions, using time-distorting devices such as freeze-frames and fast zooms, and then revealing the entirety of the scene in a continuous wide-angle master shot of the area in which the accident took place. Although the rest of the episode is functional in comparison, the opening scene is instrumental in stamping Hitchcock's authority over form, expression and camera technique. The *Alfred Hitchcock Presents* episode 'One More Mile to Go' (2/28) centres on Sam Jacoby (David Wayne) disposing the body of his wife after murdering her at home. He drives the body out of town but is eventually caught out by a damaged taillight that exposes him to a highway patrol officer. The disposal procedure is depicted in great detail and length sustained over the entire episode. There is a noticeable absence of dialogue for large sections of the episode. The police officer is used dramatically as both an immediate threat to the subterfuge and a symbol of the returning conscience of the criminal. This all anticipates the fifteen-minute sequence showing the disposal of Marion Crane's (Janet Leigh) body by Norman Bates in *Psycho*. In fact, it could be argued that *Psycho* is a tribute to the episode, as the abstract shots of the protagonist driving in his car against a formless background and drifting off to sleep are re-used in Marion's journey to the Bates motel in the later film. The episode also expands on Hitchcock's directorial techniques from his earlier cinema. The deprivation of dialogue and music from long periods of the episode echoes the sound experiments of Hitchcock's

formalist films such as *Blackmail* (1929) and *Murder!* (1930)<sup>67</sup>. Hitchcock as a television director brings a set of authorially intertextual references and an attitude of formal experimentation. Rather than occupying a low status in his canon, Hitchcock's directorial television work originates many techniques, images and dramatic concepts that will influence and shape much of his subsequent cinema work. Through formal and dramatic experimentation in television, much that will come to be indicative of Hitchcock's directorial style is engendered rather than using the medium merely as a platform for extra publicity.

Antecedent and contextual examples of the suspense anthology series (e.g. *Suspense* and the crime drama plays of *Studio One*) feature distinct levels of visual stylisation through complex camera movements, expressionistic lighting effects and elaborate editing patterns which call the exceptionality of Hitchcock's technical virtuosity within the generic form into question. The impact of other generic anthology series in the immediate television landscape is evident in Hitchcock's anthologies with temporal shifts to fantasy episodes ('The Case of Mr. Pelham') or psycho-noir ('The Black Curtain') which shows interaction with the generic and visual tropes of *The Twilight Zone* and thriller anthologies such as *Danger*. Why therefore should we categorise the series as authorial and creative? Hitchcock's programmes clearly intersect with these contexts but within the episodes that Hitchcock directed there are dramas that are conceptually and narratively ingrained in the innovative and formalist style of his direction, and creatively interpret the commercial, formal and visual conventions of television drama. Hitchcock's television work fits into the director's process of discovering innovation and original expression by working within technical limitations and reduced production contexts. V.F. Perkins<sup>68</sup> observes this tendency in his discussion of Hitchcock's *Rope* (1948) with the director's use of restricted sets and the long take, referred to as 'solving

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<sup>67</sup> The opening scene in which the viewer witnesses the couple's argument and the wife's murder in silence as seen from the outside of a window specifically recalls scenes of domestic abuse portrayed through this voyeuristic technique in Hitchcock films as diverse as *Rear Window* (Alfred Hitchcock, 1954) and *The 39 Steps* (Alfred Hitchcock, 1935).

<sup>68</sup> Perkins, 'Rope', p. 11.

his chosen problems'. Hitchcock's interviews with Peter Bogdanovich<sup>69</sup> link this to television as he talks about his use of a TV crew in the production of *Psycho* in order to challenge himself to transcend severe technical limitations through his creativity. His television work saw limitations on budget, shooting time and sets that the director had to overcome.

Nonetheless, Hitchcock engaged with stylistic, commercial and narrative form of US TV drama in the 1950s. His anthology dramas exemplified the director's ability to both meet and transcend the demands of medium-specific form. Take 'Breakdown' (1/7) from *Alfred Hitchcock Presents*, for example. It is the story of a film producer, Mr Callew (Joseph Cotton), left paralysed in a car accident and thought to be dead by paramedics until a tear falling from his eye alerts them to his predicament and prevents him being taken to the morgue. As detailed in Chapter 1, the use of camera as character point-of-view or subjectivity was present in anthology drama series such as *First Person* where the camera adopted the perspective of a leading character or with the predominant use of facial close-up in dramas such as 'Marty'. Hitchcock adapted the concept of camera synonymy with the main character's point-of-view for 'Breakdown'. The point-of-view concept is indicated before the accident through the image of the car windscreen seen from inside the driver's seat completely smeared with mud and making anything outside of Callew's perspective nearly invisible to the viewer. The episode ends with the paramedics draping light fabric over the camera rig as they decide the paralysed victim is dead and the streaming of drops of water on the lens to signal the victim's tears that tip off the doctors as to his survival. These two experimental shots take the synonymy between camera and eyesight to new levels of verisimilitude. Hitchcock ushers anthology television's subjective tendencies towards extremes of perceptual realism and incorporates the materiality of the camera within the shot. Whilst he may not have invented the notion of visual stylisation in regards to the anthology

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<sup>69</sup> Peter Bogdanovich, *The Cinema of Alfred Hitchcock* (New York: Museum Of Modern Art, 1963), p. 34.

series he certainly builds on the formal and visual creativity of his contemporaries and antecedents.

'Breakdown' incorporates the interruptions of commercials into the subjective concept of the episode, with each break signalled by a fade to black that represents Callew's periods of unconsciousness, firstly just after the accident and then after the cloth is draped over his head. Hitchcock's series also comment on the commercial format of television drama by using the hosting sections as a satirical play on the advertising spokesperson and continuity announcements. The typical advertising spokesman, such as Auto Lite's Rex Marshall in *Suspense*, would introduce the name, stars and (possibly) author of the week's drama and then preview the following week's episode, in voiceover and then in person. He introduced announcements, cartoons and interviews with sponsor officials promoting company products in the breaks between acts of the drama. He would usually keep a distance from the programme, only occasionally making comments about the content of the previous scene or particular excitement surrounding the episode. Hitchcock's version of this interstitial role is to satirise the product placement and consumerism of these segments, by appearing in such locales as a supermarket holding sponsor products which lampoon advertising rhetoric (foodstuffs full of 'low calorie calories') in the introduction to 'Lamb to the Slaughter' (3/28). Hitchcock makes jokes at the expense of the sponsor and the saturation of advertising in television, found in comments such as 'we now come to the main business of selling our sponsor's products and, who knows, we may even get to present a play' in the introduction to 'Run for Doom' (1/31).

Hitchcock's authorship of the series needs to be contextualised by an understanding of the contributions of producers Norman Lloyd and Joan Harrison who had more substantial production responsibilities such as casting, script selection, editing, and day-to-day management of the set. The creative backgrounds of these two artists also influence the

dramatic themes and shape of the series. This resonates with Bakhtin's notion of 'double-voiced discourse' in which two voices converse and dialogue with each other within a text, referring at once to the author and the voice or language he is refracted through<sup>70</sup>. In this context, though, it is a conversation between two distinctive authors rather than the author debating with his narrator or merging with a dialect or language. It also indicates how authorship in US TV drama often takes on the distinctive styles of collaborators rather than breaking with them, as will be demonstrated in Chapter 3 with Steven Bochco, for instance. Hitchcock's collaborators need to be included into the authorial paradigm as his series incorporated the distinctive artistic styles of Lloyd and Harrison but were also fed through Hitchcock's author-formula, which was heavily used by other producers, writers, and directors over the programme run. This demonstrates how producers can be separate from production but still dominate texts beyond their writing and directing duties by collaborators referencing their essential themes and styles. This creates a duality of artist and subject that comes into play again in Chapter 4 as guest directors such as David Mamet work on screenplays which contain references to their previous work.

Journalist Tom Weaver's<sup>71</sup> extensive interviews with Norman Lloyd posit the contention that Lloyd and Harrison were the hidden authors of the series, although Lloyd defends Hitchcock's centrality by arguing that the series was predicated on assumptions about Hitchcock's favourite authors and actors and an aesthetic model based on his dramatic style:

Lloyd: But one must remember that we always did it from a Hitchcock point of view. We always had a sense of "This is the way Hitch would see it" or "This is the way Hitch would

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<sup>70</sup> Bakhtin, 'Heteroglossia', p. 218.

<sup>71</sup> Tom Weaver, 'Norman Lloyd-Working with Hitch', *Classic Images* 298 (April 2000), pp. 73-77.



do it". And the whole idea of the twist, and the humor, in addition to the suspense...But the whole point of view of the show was Hitch's',<sup>72</sup>

Both Weaver and Lloyd make good points. The use of Hitchcock as an actor in the series and a fictional construct within the text can be related back to Lloyd's theatrical background in The Federal Theatre Project (FTP) and The Mercury Theatre<sup>73</sup>. In these groups, acting, directing and producing were co-operative and interchangeable, which reflects Lloyd's own career in his movement between the three professions. Using Hitchcock as an actor also looked forward to Lloyd's use of producers and directors as fictional versions of themselves with the 1970s production company Hollywood Television Theatre, most notably with producer John Houseman playing a creatively bankrupt television director in an adaptation of Luigi Pirandello's *Six Characters in Search of an Author* (Hollywood Television Theatre, 1976). The theatre of Berthold Brecht in which the construction and artifice of the mechanics of theatre production are laid bare for the audience was the model for Lloyd's other work in theatre and television. This bleeds into Hitchcock's television series with introductions that pointed up the television set as a cardboard construct and continually referred to broadcast technology and behind-the-scenes struggles, such as the frequent allusions to the Machiavellian sponsor and one-dimensional props. This was re-invoked in Hollywood Television Theatre with the Pirandello adaptation set in a television studio and control room where multiple shows are being filmed and the audience sees production decisions being made by the crew. The FTP used a vaudeville cabaret mode of theatrical address and employed circus acts and magic routines as conduits for its socialist dramatisation of political events in a popular forum. This is something that influenced the optical illusions and use of animals in the host sections of *Alfred Hitchcock Presents* and *The Alfred Hitchcock Hour*.

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<sup>72</sup> Ibid, p. 74.

<sup>73</sup> Details of which appear in Bonnie Nelson Schwartz and The Educational Film Center (eds.), *Voices from the Federal Theater* (Madison, Wisconsin: The University of Madison Press, 2003).

Lloyd never adopted a sufficiently different persona or approach to drama that could topple Hitchcock's artistic authority over the series, but nonetheless his background in American circus theatre was clearly felt in the methods of dramatic representation used in the series. Lloyd's later television production work in the British mystery and suspense anthology series *Tales of the Unexpected* (Anglia Television, 1979-1988) demonstrates how his authorship is inextricably tied up with Hitchcock's. The series was based around the organising principles of *Alfred Hitchcock Presents*. It comprised of adaptations of British short stories and emphasised the work of Roald Dahl. Although British, the cast and subject matter were often transatlantic in a mirror image of Hitchcock's US television dramas. Lloyd even attempted to imitate Hitchcock's introductions by having Roald Dahl host the occasional episode supposedly from a fireside in a remote cottage<sup>74</sup>. The example of Lloyd demonstrates how secondary artists can become subject to the public persona and dramatic signature of high profile executive producers, a point which is expanded upon in Chapter 3 and 4's discussions of collaborations between primary and secondary artists.

Joan Harrison is not particularly well known outside her long-standing collaboration with Hitchcock as a writer and producer in the 1940s. Critics such as Ally Acker<sup>75</sup> and Sheri Chinen Biesen<sup>76</sup> argue this is due to a male hegemony in the Hollywood film industry and popular media that has relegated her producing and screenwriting into the shadows of male auteur directors. These scholars discuss how Harrison's independent expression has been submerged in and reappropriated by the Hitchcock film canon, retrieving her influence on Hitchcock's gothic mystery film cycle<sup>77</sup>. Aside from Hitchcock, Harrison's writer-producer

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<sup>74</sup> Dahl's hosting of *Tales of the Unexpected* also referenced previous UK anthology thriller series. The host spot was an intermedial publicity platform for actors in *Armchair Mystery Theatre* (ABC Weekend Television/Thames Television, 1960-1965) and *Mystery & Imagination* featured a presenter who was also a character within the diegesis.

<sup>75</sup> Ally Acker, *Reel Women: Pioneers of the Cinema 1896 to the Present* (London: B.T. Batsford, 1991), p. 270.

<sup>76</sup> Sheri Chinen Biesen, 'Joan Harrison, Virginia Van Upp and Women Behind the Scenes in Wartime Film Noir', *Quarterly Review of Film and Video* 20 (2) (April-June 2003), pp. 131-134.

<sup>77</sup> Biesen, 'Joan Harrison', p. 129.

efforts were instrumental in the formation of the Hollywood film noir. Her film *Phantom Lady* (Robert Siodmak, 1944) was released concurrently with *Double Indemnity* (Billy Wilder, 1944) and, according to Biesen, set in motion the idea of the genre as a woman's film and intricate narratives as a staple of the form<sup>78</sup>. Hitchcock's television series demonstrate Harrison's influence, with the high frequency of female protagonists who are often implicated in a set of criminal circumstances, such as spousal murder or blackmail, and function as both the victims and perpetrators of crime, in the duality captured in such women's noir as *Mildred Pierce* (Michael Curtiz, 1944). This emphasis on female-centred crime drama continued into the anthology series *Journey to the Unknown* (Hammer/20<sup>th</sup> Century Fox, 1968), a British-American co-production which Harrison executive produced following *The Alfred Hitchcock Hour*. This mystery, supernatural and fantasy anthology series featured a number of dramas in which strong female protagonists committed, investigated or were persecuted by nefarious criminal actions. In particular, the episode 'Makakitas is Coming' (1/3) features crime journalist June Wiley (Vera Miles) leading an inquiry into the occult murder of several women in a library while herself becoming victim to a demonic Satanist killer.

As Hitchcock began to shift away from production responsibilities and the synonymy between short stories and half-hour episodes broke down, Harrison's generic and narrative influence on the series came to the fore. *The Alfred Hitchcock Hour* took on a cinematic intertextuality not just of its signatory author but of film noir, with episodes such as 'The Black Curtain' and 'Run For Doom' directed as a homage to the genre with characters and locales of the underworld: street hoodlums in dimly lit alleyways, femme fatales in neon-glaring nightclubs, the use of stark contrasts in lighting with body silhouettes and faces in half light, and stock storylines such as the male lover murdering his mistress's spouse. Her

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<sup>78</sup> Ibid, p. 130.

genre fiction underpinned *Journey to the Unknown* with the chiascuro lighting of its opening sequence set at night in an abandoned fairground and the predominance of romantic and domesticated couples engaged in criminal schemes that is a staple of film noir such as *The Postman Always Rings Twice* (Tay Garnett, 1946), such as in the final drama 'The Killing Bottle' (1/17). Harrison's background in US noir cinema clearly replaced the dual nationality and heritage characteristics of *Alfred Hitchcock Presents*, and this is seen most clearly in Hitchcock's introduction for 'Death And The Joyful Woman' (1/27) which tells of a play that is 'very American, very contemporary' as a complete rebuttal to the British period dramas such as 'The Crystal Trench' (5/2) that frequented the series.

Harrison has a better case than Lloyd for being the hidden author of Alfred Hitchcock's television work, especially as the vacuum in the series left by the abandonment of British short stories as the raw material for the programme is filled by US hard boiled novella fiction from which Harrison's other film work stems. Her role in production steered the programme towards new frames of genre and national reference in its later years. However, she never superseded the domination of Hitchcock film constructs over the programme's aesthetic, even in its later period. This is also the case with *Journey to the Unknown* which, although not a Hitchcock production, continues to borrow signatures from the director. These allusions to Hitchcock came in the form of stars, with recurring Hitchcock actors such as Vera Miles and Joseph Cotton often cast in leading roles. It was also evident in tributes to iconic images and scenes from Hitchcock films, for instance 'Makakitas is Coming' re-plays fetishistic shots of strangling women from Hitchcock films such as *Strangers on a Train* (1951). The transatlantic identity that Hitchcock brought to *Alfred Hitchcock Presents* here returns in this co-production with combinations of British and American actors and setting throughout each episode. Later television work, such as *Journey to the Unknown*, therefore still looks like a tribute to Hitchcock despite his non-involvement

because Harrison's is so synonymous with cultivating the effect of a Hitchcock film or television programme. Her production role in both anthologies is, therefore, to reproduce those tendencies. This shows how secondary artists are continually refracted through a producer's consciousness by virtue of the authorially stylised nature of programmes. The role of secondary authors to interact with primary artists and also to promote the image of the main author is also identifiable in Chapter 4's discussion of guest artists and replacement producers, and the fine line they tread.

### Conclusion

In anthology television series of the late 1950s and early 1960s, the producer-host brought coherence to disparate and discontinuous groups of anthology programming. The producer's artistic intervention was demonstrated by continuing to write and direct the occasional drama but they also provided conceptual frameworks for the series and re-arranged the work of other artists. The author-host also broke the naturalist integrity of the fictional television text to examine authorship and production conditions. Through hosting and continuing textual intervention, producers exerted control over programmes that either through collaboration, generic or cultural diversity could have been anonymous. Producers refracted their approach through collaborators whilst these artists often presented their work as a version of or variation on the producer's style. The use of host platforms as publicity for the artists' image is just one of their many functions and does not signify an absence of the author in text and production, often conversely acting as dramatic enactments of their programming roles. I point to new author functions within text and production in US TV drama from the late 1950s. For instance, TV authors became character constructs and sources of dramatic continuity at this point. My case studies demonstrate the continuing importance of authorship beyond the playwright tradition that had ended in US television drama by the mid-1950s. This change in roles by no means negated the author's intervention in the text as

dramatic art. As the thesis now jumps to the 1980s, we can see that the business and media connotations of US TV drama authorship continued to grow but the author's agency to intervene in the text also remained consistent.

The wider significance of anthology drama authorship in this period to both the thesis and US TV drama history is as follows. The author-host shows the development of the public face of TV drama authorship, seen in Chapter 1's analysis of writers and producers cultivating a persona in media coverage and publicity for programmes, into a textual performance. This foreshadows the audio-visual presence of authors in later television drama series, such as in the production company logos discussed in Chapter 3 and the use of persona and biography in guest writing and direction in Chapter 4. The commentaries by and documentaries on television writers, directors and producers on DVD box sets of US TV drama series also continued the author's intra-textual presence in digital media reformulations of television programmes e.g. episodes running with author commentaries. Furthermore, the way in which DVD material can potentially impose an authorial interpretation of the text on to the programme<sup>79</sup>, as debated in the review of literature, parallels the 'author-host' platform which can re-phrase the ambiguous meanings of programmes as statements of authorship. In the broader scheme of US TV history, the continuation of distinctive writing, directing and thematic shaping of anthology programmes alongside and through the hosting role dispels historiographical assumptions about both the publicity orientation of the author-presenter and the anonymity of US television drama after the mid-1950s.

In this period, we witness the growth of a corporate culture of television artists through producers gaining industrial and financial power in self-made production companies. This latter development anticipates producers expanding into large media organisations and

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<sup>79</sup> Matt Hills, 'From the Box in the Corner to the Box Set on the Shelf: "TVIII" and the Cultural/Textual Valorisations of DVD', *New Review of Film and Television Studies* 5:1 (April 2007), pp. 41-60.

business empires in the 1980s, such as Jerry Bruckheimer Television, discussed in Chapter 3. The anthology producer controlling the series concept and integrating the work of writers and directors into that paradigm shows production cultures based on multiple authorship organised around a central producer figure. These production trends continued into the 1980s as producers moved further and further away from writing and directing individual episodes and into establishing dramatic frameworks for series. The negotiation of the author with popular television forms observed in Chapter 1 was also evident in this period, challenging the notion that authorship had become defunct following a growth of populism in late 1950s US television drama. The importance of authors interpreting popular television genres is shown throughout the case studies. This reflects how later producers will signify their work e.g. Bochco's revision of the police drama. The thesis continues therefore to point out necessary revisions of previous critical conceptualisations of US TV drama history.

## **CHAPTER THREE**

### **CORPORATE AUTHORSHIP: EXECUTIVE PRODUCERS IN RECENT AND CONTEMPORARY US TELEVISION DRAMA**

This chapter continues to examine US TV authorship, creativity and personalisation by looking at network drama series from the 1980s to the 2000s. In this period, the long-standing negotiation identified in the first two chapters between artistic roles, such as writing and direction, with media and commercial functions, including publicity appearances and corporate presidencies, becomes institutionalised. The previous chapter noted how television drama writers and directors had become the producers of anthology series and presidents of production companies. This chapter shows the evolution of this trend into executive production and an increasingly corporate production culture. The producerly intervention into texts, observed in Chapters 1 and 2, continued from corporate positions such as executive producer and production company chair and authorial spaces for secondary artists i.e. episode writers, directors and sub-producers remained open in production, and will be examined in detail in Chapter 4. This chapter deals with executive producers in this period who have shifted the goalposts of US television drama authorship from writing, directing and producing individual episodes to creating and producing long-running series and franchises and presiding over production companies and programme monopolies. The 1980s saw an increase in US TV production companies fronted by television drama producers. This had been pre-figured in the 1950s with companies such as Hitchcock's Shamley and Serling's Cayuga Productions (see Chapter 2) but the movement from series production to company president became normalised after the 1970s. Examples included Stephen J. Cannell Productions, the production company headed by the creator of *The A-Team* (Universal TV, 1983-1987), and



Spelling-Goldberg Entertainment, the media organisation built on the back of Aaron Spelling's 'jiggle' series of the 1970s such as *Charlie's Angels* (1976-1981).

Whilst in Chapter 2 it was shown that late 1950s anthology producers balanced management roles with continued writing and directing, corporate producers in this period are much more detached from creative work on individual episodes. However, this did not mean a decline in textual intervention, as executive producers set in place dramatic frameworks, formulas and production edicts that maintained their influence. Furthermore, instances of a producer's continued involvement with aesthetics are readily available in all these case studies, often surprisingly in examples where the authorship is exclusively corporate. I also contend that elements of these programmes are locatable to a structuring producer as well as the individual interventions of artists e.g. episode directors and writers. I suggest, therefore, that the author is not omniscient but rather a central point of analysis. This would indicate a shift towards auteur-structuralism, incorporating the auteur criticism of Wood where the director is the 'constant determinant'<sup>1</sup> and Geoffrey Nowell-Smith and Peter Wollen's tendency towards a 'structural approach'<sup>2</sup> where the author is an intermediary between sets of cultural oppositions. But whereas the author in these studies tends to be a construct or net product, I argue instead that the producer is still actively making decisions that will influence the content of television series. There remains a balance to be struck between production roles and creative input, on the one hand, and the author as the structuring coherence behind a set of programmes, on the other. The issue of multiple authorship is also relevant to this chapter. The work of authorially distinctive artists (writers, directors, series creators) was often obscured by the overarching presence of corporate producers, especially in cases where the text has been doctored to fit a producerly formula

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<sup>1</sup> Robin Wood, 'To Have (Written) and Have Not (Directed)' in Bill Nichols (ed.), *Movies and Methods: An Anthology* (Los Angeles: University Of California Press, 1976), p. 301.

<sup>2</sup> Geoffrey Nowell-Smith, 'Introduction' in Geoffrey Nowell-Smith, *Luchino Visconti* (London: Secker & Warburg, 1973), pp. 7-14 and Peter Wollen, 'The Auteur Theory' in Bill Nichols (ed.), *Movies and Methods: An Anthology* (Los Angeles: University Of California Press, 1976), pp. 529-542.

that was then repeated ad nauseum through the schedules. However, in some cases the producers' move to corporate authorship allowed other artists to re-interpret established authorial formulas. As media and scholarly discourse around this period gravitated towards the producer as the central authorial figure<sup>3</sup>, it becomes increasingly important to also discuss the contribution of artists beyond the producer role. Secondary artists will be the main focus of Chapter 4 but this chapter begins the work by examining how episode directors and writers both contribute to and deviate from producer formulas.

In all of the case studies in this thesis, authorial images have been perpetuated by media discourse. This can be seen in the interviews and essays in which Chayefsky and Coe established author persona and Serling and Hitchcock's self-publicising through hosting. In the 1980s-2000s, author persona was established by extensive media coverage in entertainment magazine, trade journals, and newspapers and, more recently, in DVD extra features, as demonstrated in the Literature Review. As in previous cases, the author was not just the subject of media attention but also constructed a persona through media appearances, which was then reinforced cyclically by journalists taking up this image in their writing. Traditional authorship criticism has observed that what the author says about themselves is insignificant in comparison to what critics say about them<sup>4</sup>. I maintain that it is increasingly significant throughout the history of US television drama as many of the textual renditions of authorship speak to a cultivated persona, communicating with audiences by drawing upon an established media image for identification. This persona, of course, needs to be described and dismantled, replaced by an authorial identity based less on external perception and more in relation to textual intervention and production roles. That said, much of this media material

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<sup>3</sup> Key works are Roberta Pearson, 'The Writer/Producer in American Television' in Michael Hammond and Lucy Mazdon (eds.), *The Contemporary Television Series* (Edinburgh: Edinburgh University Press, 2005) and John Thornton Caldwell, *Production Culture: Industrial Reflexivity and Critical Practice in Film and Television* (Durham and London: Duke University Press, 2008).

<sup>4</sup> I am thinking of V.F. Perkins et al. 'The Return of *Movie*', *Movie* 20 (Spring 1975), pp. 1-25 in which Perkins refers to the falsities of film directors' 'image-mongering' through journalism.

usefully points to some of the complications and contradictions of production roles, suggesting a complex interplay between dramatic and corporate authorship in television drama in this period.

This chapter continues to focus on popular network television in order to separate TV drama authorship from quality or cultural prescriptions. I apply the alternative model to celebratory television criticism proposed by Mark Jancovich and James Lyons in *Quality Popular Television*<sup>5</sup> to this study of authorship. They claim that congratulatory rhetoric and cultural hierarchies have plagued scholarly analyses of television quality<sup>6</sup>. I follow their example of highlighting popular network television to rectify the gravitation towards value and cultural judgement in the discussion of television authorship. My focus is on authorship as a means to usefully fit certain television dramas in the US context together alongside and interacting with critical conceptualisations of the popular. For example, these programmes are traditionally grouped by genre (the police series) and commercial success (ratings, franchises). An effort therefore has also been made to focus on less obvious examples of culturally valid authorship such as in the quality television of HBO and experimental postmodern network programming of the 1990s. Therefore, series such as *The Sopranos* (HBO, 1999-2007) and *Six Feet Under* (HBO, 2001-2005) as well as *Twin Peaks* (Lynch-Frost Productions, 1990-1991) and *thirtysomething* (Bedford Falls Productions, 1987-1991) which are auteur-styled and feature openly complex uses of narrative form and aesthetics will be omitted. This is in order to prove that authorship is available within popular network drama that seems subject to commercial demands.

### The case studies

I have divided this chapter into two sections, each of them a case study of an executive producer and/or creator of several television drama series. The first section looks at

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<sup>5</sup> Mark Jancovich and James Lyons (eds.), *Quality Popular Television: Cult TV, the Industry and Fans* (London: British Film Institute, 2003).

<sup>6</sup> Ibid, p. 3.

creator-producer Steven Bochco. I examine how Bochco's television drama authorship functioned within larger structures of genre. I then assess how a disparate set of programmes were made coherent and continuous through Bochco's authorship. This builds on the notion of a drama producer conceptually organising a set of anthology texts that was discussed in Chapters 1 and 2. Finally, I reflect on how constructions of Bochco's authorship hold up to evidence of his corporate detachment from production and a range of alternative authors amongst his collaborators. The second section examines the franchises and series of executive producer Jerry Bruckheimer. I contend that the fictional television series produced by the company Jerry Bruckheimer Television are given coherence and distinction by their president's interventions into the television market. I then argue that the difference of these programmes from the aesthetic norms of contemporary US television drama is the result of Bruckheimer's conditioning of visual style, narrative form and genre to make them commercially profitable and stand out to viewers. I have chosen these case studies to represent how US television drama executive producers in the 1980s-2000s combined corporate affiliations and media and textual visibility, on the one hand, with conceptual coherence and continuing text-mediation, on the other. The discussion of each case study will outline how they exemplify contemporaneous industrial paradigms but also how they complicate and challenge assumptions about the period. Other producers that could have been chosen are Donald P. Bellisario, creator of US history time-travel series *Quantum Leap* (Universal TV, 1989-1993) and president of Belisarius Productions. Marshall Herskovitz and Edward Zwick, creators of family dramas *thirtysomething* and co-founders of Bedford Falls Productions, also spring to mind. As Caldwell shows in *Televisuality*<sup>7</sup>, these creator-producers straddled the corporate side of production with frequent textual interventions in their programmes. In both cases, the producers were available to the media and network

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<sup>7</sup>John Thornton Caldwell, *Televisuality: Style, Crisis and Authority in American Television* (New Jersey: Rutgers University Press, 1995), pp. 108-109.

publicity departments as guarantors of a personalised touch on their programmes while aspects of author biography and persona would intrude into episodes of their series<sup>8</sup>.

Bohco is, in some ways, a typical case for this period of television drama production. He is indicative of industrial shifts in the 1980s in which the creator-producer contributed fewer screenplays for their series and focused instead on story editing and showrunning. From the 1980s onwards, one was just as likely to find 'hyphenates' such as *Buffy the Vampire Slayer* (20<sup>th</sup> Century Fox, 1997-2003) creator Joss Whedon who both write and produce as it was to find creator-producers who had given up episode writing in favour of story development and corporate responsibilities such as Dick Wolf, creator and producer of the *Law & Order* franchise (Wolf Films, 1991- ). This is despite Pearson's<sup>9</sup> assertion that 'hyphenate' authorship had been an industry norm since the 1980s. Bohco took the corporate route from being a successful writer-producer to forming his own production company and handed over the day-to-day running of series to junior producers and up-and-coming writers and story editors. He had only ever been an occasional writer on his drama series. Most of his writing credits are actually 'story' credits, denoting the editorial control of scripts and storyline origination rather than dialogue or episode writing. He took the credit of 'co-creator' and 'executive producer' on the majority of programmes. Bohco was also part of a wave of creator-producers in the 1980s and 1990s taking on generic and narrative conventions in television drama and re-casting the mould whilst simultaneously raising the cultural profile of television drama through greater attention to character complexity and aesthetic sophistication. Other examples include John Wells, producer of *ER* (Amblin Television, 1994-2009) and Tom Fontana, co-creator of *Homicide: Life on the Street* (Baltimore Pictures, 1993-1999). However, Bohco took several non-commercial turns within his work. He staked his reputation on artistic failures such as the song-and-dance

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<sup>8</sup> Ibid.

<sup>9</sup> Pearson, 'The Writer/Producer'.

police series *Cop Rock* (20<sup>th</sup> Century Fox, 1990) and the animated political satire *Capitol Critters* (Hanna-Barbera, 1992). These series privileged formal experimentation and generic innovation at the expense of mass-popularity. This suggests that Bochco's oeuvre of experimental and generically re-inventive television also functioned outside the commercial norms of popular 1980s and 1990s television drama.

Bochco began as a story editor and staff writer on Universal Television genre series in the 1970s, with the majority of his work in detective and murder mystery episodic series such as *Columbo* (Universal, 1971-1990) and *Ironside* (Universal, 1967-1975). His first efforts as executive producer were the police series' *Delvecchio* (Universal, 1976-1977) and *Paris* (MTM, 1979-1980). These programmes were regarded as routine generic products with minor novelty variations such as increased violence and racially different protagonists<sup>10</sup>. The origins of Bochco as genre revisionist and formal innovator lie in his prolific role as co-creator of police soap opera serial *Hill Street Blues* (MTM, 1981-1987) with Michael Kozoll. Despite working on drama series praised for exhibiting a literary consciousness and with well-publicised collaborators from literary backgrounds (such as short-story writers Kozoll and Jeffrey Lewis)<sup>11</sup> Bochco's background was exclusively in popular genre television. After *Hill Street Blues*, Bochco had commercial success as co-creator with a range of different partners: William M. Finkelstein, David E. Kelley, David Milch, to name but a few. Steven Bochco Productions was founded in the late 1980s following the success of *Hill Street Blues* and struck lucrative production deals with networks such as the multi-million 10-programme deal with Fox Television in the early 1990s<sup>12</sup>. Prior to this Bochco was offered the

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<sup>10</sup> Jane Feuer et al., *MTM 'Quality' Television* (London: BFI, 1984) discusses *Paris* as the first US police programme with an African-American protagonist but remarks on its lack of political consciousness and intellectual engagement, seeing it instead as a standardised star vehicle for James Earl Jones and a typical police drama of its moment. Todd Gitlin, *Inside Prime Time* (New York: Pantheon, 1983) describes Bochco's first efforts as producer as routine examples of the police genre notable for their homogeneity within industry standards and television form.

<sup>11</sup> A good synthesis of the media attention surrounding the literariness of *Hill Street Blues* is Tom Stempel, *Storytellers to the Nation: A History of American Television Writing* (New York: Syracuse, 1992), pp. 225-237.

<sup>12</sup> Sean King, 'Bochco: Million Dollar Man', *Broadcast* (16 June, 1989), p. 19.

presidency of CBS which consolidated his status in the corporate structures of network television<sup>13</sup>.

In attributing authorship of programmes such as *Hill Street Blues* and *NYPD Blue* to Bochco, I am diminishing the formative agency of other writers, producers and directors, both on these and prior series, as well as the role played by network and production company executives and contemporaneous programmes. Where possible, I give examples of other contributors and their impact, particularly in the sub-section 'multiple authorship' and its discussion of how distinctive writing and directorial styles interact with Bochco's series framework. I also frequently reference genre programmes which have influenced or are referenced by Bochco-produced series. Given the extensive body of Bochco-produced programmes (See Appendix D for full list of Steven Bochco's programmes), I do not have the scope in this part-chapter to include discussion of the many contributors to Bochco-produced series. I would, however, like to acknowledge some of the other artists who have made significant interventions into the two main Bochco-produced series I discuss below. *Hill Street Blues* was co-created by Michael Kozoll, a former novelist and TV genre screenwriter responsible for controlling much of the literacy and liberalism of the series' style, and a close collaborator with Bochco in devising the programme. The series featured screenplays by David Milch, whose quasi-Elizabethan poetical and theatrical monologues and duologues, later seen fully formed in western series *Deadwood* (HBO, 2004-2006) distinguished the dialogue, and Mark Frost (later co-creator of *Twin Peaks*) who specialised in bringing burlesque comedy to the series. The Pilot of *NYPD Blue* was directed by Gregory Hoblit, who created a visual template for the series (later toned down by subsequent directors) of constantly moving, hand-held camerawork and particularly of sweeping pans across studio sets and rapid montages of New York locations. NBC president Fred Silverman

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<sup>13</sup> Information taken from Robert J. Thompson, *From 'Hill Street Blues' to 'ER': Television's Second Golden Age* (New York: Syracuse University Press, 1996), p. 73.

also deserves recognition in the origination of *Hill Street Blues* for conceiving the essential premise of a cop show with sitcom elements and delegating it Bochco and Kozoll<sup>14</sup>.

From the large body of Bochco-produced programmes, I have selected for discussion the police series' *NYPD Blue* (20<sup>th</sup> Century Fox, 1993-2005) and *Hill Street Blues* as well as legal series' *LA Law* (20<sup>th</sup> Century Fox, 1986-1994) and *Murder One* (20<sup>th</sup> Century Fox, 1995-1997) in order to discuss genre and variation therein. I have also included discussion of the police drama musical *Cop Rock*. Generically and stylistically exceptional within the canon of Bochco-produced programmes, I use this series to make arguments about Bochco's viewpoint and dramatic representations straddling genre and form. While this programme is used primarily to discuss how Bochco constructs ideological commentary through genre conventions, it is worth mentioning the significance of *Cop Rock* as an example of the transnational exchange of authorship between British and US television drama. *Cop Rock* was Bochco's response to Dennis Potter's television play serial *The Singing Detective* (BBC, 1986), which had similarly combined the detective/crime drama (in US pulp fiction and film noir variations, however, rather than police procedurals) and the breakout fantasy song-and-dance numbers of film musicals. Potter's intervention into musical television form and the long-standing television genre of the detective series innovated with the style and conventions of television drama and provided a distinct perspective on TV drama genre formula. As discussed in the literature review, Dennis Potter's plays have been much scrutinised by critics and scholars engaging in studies of television authorship. Bochco's adaptation of Potter's model for generic and stylistic play in *Cop Rock*, a police procedural continually interrupted by song-and-dance numbers which suspend reality, demonstrates the influence of drama authorship from the UK television context to the US. Bochco's attempt to associate himself with Potter's work also speaks to the producer's self-conscious promotion

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<sup>14</sup> As reported in Paul Kerr, 'Drama at MTM: *Lou Grant* and *Hill Street Blues*' in Jane Feuer, Paul Kerr and Tise Vahimagi (eds.) *MTM 'Quality Television'* (London: BFI, 1984), p. 148.



of his authorship through the imitation of a recognised TV dramatist. Bochco's use of other previous television dramas is discussed in detail below, as are the particulars of *Cop Rock's* interpretation of *The Singing Detective*.

Bruckheimer's television drama is entrenched in the ecology of television drama production in the 2000s. Bruckheimer franchised a single series into a self-perpetuating supply of spin-off variants. *CSI: Crime Scene Investigation* (Jerry Bruckheimer Television, 2000- ) has two spin-offs based in different US locations: *Miami* (CBS, 2002- ) and *New York* (CBS, 2004- ). Spin-off series in the US are often associated with situation comedies where producers throughout the history of the genre have prolonged the shelf life of a successful programme by taking a popular character or parts of the cast and building an entire series around them. Examples include *Maude* (Bud Yorkin Productions, 1972-1978) a single character spin-off series from Norman Lear's sitcom *All in the Family* (CBS, 1971-1979). This commissioning practice also took place throughout the history of American television drama. For example, Universal TV developed *Mrs. Columbo* (1979-1980) which followed the amateur sleuthing of the spouse of the famous police Lieutenant from *Columbo*. There are other series franchises that exist in this manner in contemporaneous American television drama production, such as Dick Wolf's *Law & Order* spin-offs *Special Victims Unit* (1999- ), *Criminal Intent* (2001- ) and *Trial by Jury* (2005). Bruckheimer and Wolf's franchises, however, are linked to contemporary television political economies and narrative form. The franchising<sup>15</sup> reflects how television series are increasingly becoming the nexus of larger media brands through spin-off series, secondary texts and merchandising<sup>16</sup>. It also points to the increase in narrative complexity in television drama series since the 1980s, observed by

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<sup>15</sup>Interestingly, the extra-textual branding and franchising of US television is not restricted to just popular formula series but also includes quality television dramas. One of the most critically acclaimed series of recent years *The Sopranos* has become a brand name that incorporates books, video games, clothing and merchandise. In this respect, boutique and commercial television are not so easily separable.

<sup>16</sup> Emily Nelson, 'Expanding the *Law & Order* Brand Name', *The Wall Street Journal* (August 18 2003), B Section.

Angela Ndalianis and Jeffrey Sconce<sup>17</sup>, in which open narration breaks the boundaries of discrete texts and multiple dramas exist in the same coherent fictional world<sup>18</sup>. But Bruckheimer's franchising is also distinctive to the producer. The producer's previous involvement in the Hollywood practice of working in film series and consumer brands, the theme park ride-to-movie series *Pirates of the Caribbean* (Gore Verbinski, 2003) for example, obviously influences the development of *CSI* into a series franchise.

The blockbuster film production company Jerry Bruckheimer Films expanded into making reality and fiction television for CBS in the late 1990s, beginning with *CSI*. Prior to this he was a producer of Hollywood action movies in the 1980s. Bruckheimer's emigration from popular blockbuster cinema to television drama was followed by an influx of high-profile commercial cinema directors and producers pouring into prime time television. This has been seen in recent years in, for instance, directors' Ridley and Tony Scott's executive production of *Numb3rs* (Scott Free Productions, 2005- ). Hollywood directors had transferred to television previously. However, the norm tended to be art cinema directors and independent movie producers such as David Lynch with *Twin Peaks* and Barry Levinson with *Homicide: Life on the Street* rather than the producers of high-budget studio movies. Bruckheimer executive produced numerous other prime-time genre series including *Without a Trace* (Jerry Bruckheimer Television, 2002- ) and *Cold Case* (Jerry Bruckheimer Television, 2003- ). The majority of his drama series are in the police procedural genre or variants thereof, such as the forensics detective show or the 'fed' drama. An argument can be made for *CSI* as a science programme and Bruckheimer has strayed into fantasy and science fiction with *The Ghost Whisperer* (CBS, 2005- ) which is also a teen drama. I have selected the *CSI* franchise and *Without a Trace* for analysis. These programmes support my argument

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<sup>17</sup> Jeffrey Sconce, 'What If?: Charting Television's New Textual Boundaries' in Lynn Spigel and Jan Olsson (eds.), *Television After TV: A Medium In Transition* (Durham & London: Duke University Press, 2004), pp. 93-113 and Angela Ndalianis, 'Television And The Neo-Baroque' in Michael Hammond and Lucy Mazdon (eds.), *The Contemporary Television Series* (Edinburgh: Edinburgh University Press, 2005), pp. 83-99.

about the aesthetic, narrative and generic distinction of Bruckheimer's programming and his involvement in production. *Cold Case* is mentioned only in passing as consolidation of the authorial consistency that the Bruckheimer ethos imposes on a generic text<sup>19</sup>. I have chosen criminal investigation dramas as few series within the Bruckheimer canon function outside the genre, although passing reference will be made to *The Ghost Whisperer* to reinforce that the distinctions of Bruckheimer's production techniques eludes generic labels.

Another case study that was seriously considered for this chapter was Dick Wolf, executive producer of the (now international) *Law & Order* police procedural franchise and president of Wolf Films. Wolf is a writer-producer turned production company president as with Bochco and Bellisario. He oversees the *Law & Order* franchise which airs alongside the *CSI* triumvirate, Bruckheimer being Wolf's main rival for dominance of the network TV schedule<sup>20</sup>. Journalists interpret these production trends as a narrative of successful television drama producers 'selling out' creativity and textual concerns for profits and industrial power<sup>21</sup>. The media argued that Wolf's move to head of a production company had loosened his grip on text and production. *New York Times* journalist Bruce Weber<sup>22</sup> comments that Wolf only wrote 'the prototype episodes' of each new *Law & Order* spin-off and Paula Span<sup>23</sup> in the *Washington Post* reports that the producer was disengaged from production on location with the series: 'Dick Wolf doesn't really have anything to do on the set'. Arguably, Wolf's authorship in the public eye was manufactured as much by his programming as his participation in media debates about the television industry such as his article in *The Los*

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<sup>19</sup> There is not the space to elaborate on the individual characteristics of this series, which, anyway, are so subservient to the rigid conventions of Bruckheimer's episodic crime dramas that they barely achieve an identity of their own.

<sup>20</sup> This is shown by Jonathan Taylor, 'Wednesday night's battle of the brands', *Los Angeles Times* (September 4 2004), Calendar Section.

<sup>21</sup> Bruce Weber, 'Dick Wolf Breaks and Enters with *Law & Order* on NBC', *New York Times* (1 March 1992), p. 2/31, 36, 2/31.

<sup>22</sup> Ibid, 2/31.

<sup>23</sup> Paula Span, 'King of Crime Time', *Washington Post* (15 September 1996), G/1.

*Angeles Times* 'Hot Topics Get Chilly Ad Reception'<sup>24</sup> which looked at network TV coverage of sensitive social issues. As I will allude to throughout this chapter, however, Wolf supports the notion that corporate producers intervened in the text even from within business-oriented roles. Wolf's reappropriation of generic conventions in *Law & Order* was as evident as it was with Bochco, self-consciously commenting on the contrasts and ruptures between police and courtroom genres and debating the significance of empiricism in the police procedural. Like Bochco and Bruckheimer, Wolf's political beliefs e.g objectivity, neutrality and anti-extremism were also available in his programmes and, like Bochco, these were identifiable because of his airing of political opinions in the media. Finally, Wolf's sardonic humour was a key part of the producer formula that was and is implemented wholesale across the *Law & Order* franchise, just as Bruckheimer's idiosyncrasies became part of a mass-marketable formula in *CSI*, as I discuss below.

### **Steven Bochco: generic reinvention**

Steven Bochco's creativity is identifiable through the fragmentation and re-assembly of generic conventions in his programmes. Here he is actively re-working rather than merely re-producing generic programming. This relates to how TV creativity in this thesis is identified through a re-shaping of genre, as with Serling's inflections of science fiction (Chapter 2) and Chase's revision of action series (Chapter 4). Such interventions signify a distinctive play with genre conventions. John Fiske argues that popular television must be considered 'producerly' with texts using existing 'discursive strategies' known to audiences from established commercial television and re-ordering them to a particular inflection<sup>25</sup>. This is Fiske's means of de-valuing producers such as Bochco for the absence of creativity in their re-arrangement of populist generic and narrative material whilst praising the discourse-

<sup>24</sup> Dick Wolf, 'Hot Topics get Chilly Ad Reception', *The Los Angeles Times* (1 September 1992), F/1, 4.

<sup>25</sup> John Fiske, 'Producerly Texts' in John Fiske, *Television Culture* (London: Routledge, 1993), p. 95.

originating 'writerly' texts of avant-garde television<sup>26</sup>. I counter-argue that Bochco's re-ordering of generic and narrative elements from US TV history does in fact produce new discourses and alters viewer expectations. Bochco's article 'Bochco's take on TV today'<sup>27</sup>, published in screenwriting journal *Written By*, provokes an interesting comparison to Edward Buscombe's 'Creativity in Television'<sup>28</sup>. Both articles argue for the value of original concepts and formats in television instead of writers' repetition of generic and narrative formulas. However, Bochco defines creativity as distinctive combinations of generic and formal paradigms that can be mass-produced<sup>29</sup> whilst Buscombe claims that the way in which many programmes are serialised and use genre formulas puts considerable constraints on creativity<sup>30</sup>. Buscombe's point may be accurate given the topic on which he was writing, i.e. British drama serials in the 1970s, but, as discussed in the Literature Review, he is often hasty in dismissing popular genre fiction as unoriginal. The Bochco-produced series can be distinguished from serial programmes which merely retread genre conventions, as they instead offer 'creation'<sup>31</sup> in the form of original perspectives and new emphases on genre formulas whilst staying within a genre framework. I concur with Graham Murdock's<sup>32</sup> argument that television artists don't merely exploit or re-distribute existing cultural discourses to television audiences, but rather intervene in and play with those discourses. Through television genre we can assess an author's ability to play with cultural discourses.

Many of Bochco's television dramas draw on a history of representation in the US police genres so it is necessary to give the reader some context. Bochco's legal dramas engage with the police procedurals of the 1950s such as *Dragnet* (Mark VII, 1951-1959) in which characters were defined completely by their professional duty and were emotionally

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<sup>26</sup> Fiske, 'Producerly Texts', p. 95.

<sup>27</sup> Steven Bochco, 'Bochco's Take on Television Today', *Written By* 3:10 (Nov 1999), pp. 30-31.

<sup>28</sup> Edward Buscombe, 'Creativity in Television' *Screen Education* 35 (Summer 1980), pp. 5-19.

<sup>29</sup> *Ibid.*

<sup>30</sup> *Ibid.*

<sup>31</sup> *Ibid.*, p. 18.

<sup>32</sup> Graham Murdock, 'Authorship and Organisation', *Screen Education* 35 (Summer 1980), p. 26.

anonymous. The elliptical voiceover and editing patterns used by the series also suggested an efficient and clean expulsion of crime from society. Bochco's series referred back to the masculinist action tendencies of the police genre in the 1970s sub-genre of programmes privileging violent or adventurous set pieces, such as *Starsky & Hutch* (Spelling-Goldberg Productions, 1975-1979). As observed by Paul Kerr in his chapter on the evolution of MTM<sup>33</sup>, Bochco police series also responded to a darkening of tone and growth of urban social realism within the police genre in US television drama immediately preceding *Hill Street Blues* with 'the liberal...anti-heroic series' of mini-series and TV movies about policing, such as *The Blue Knight* (Lorimar Productions, 1973-1976) and *Fort Apache: The Bronx* (Producers Circle, 1981) with the latter specifically focusing on 'ghetto precinct settings'. Kerr suggests in another article that *Hill Street Blues* represents, amongst other production company shifts and economic changes in network TV, a culmination of a US televisual movement towards 'realism' in the late 1970s<sup>34</sup>. Even established police dramas from this period such as *Kojak* (Universal TV, 1973-1978) contained urban location shooting and social pessimism and this in turn influenced Bochco's procedurals. 1970s police drama, however, still privileged repeatable and formulaic genre conventions and set pieces of action, violence and suspense. Despite the social concern and bleak tone of some series (the Pilot of *Kojak* stresses this enormously) the narrative form of these programmes was up until the 1980s that of episodic closure which suggested to viewers that crime was resolvable and could be ultimately eradicated from society. Bochco's programmes, however, reflected the formal impact of soap opera and serial form on 1980s police drama<sup>35</sup>. Police series such as *Hill Street Blues* and *Cagney & Lacey* (Filmways Pictures, 1982-1988) intimately discussed the personal lives of police officers, featured ongoing character-oriented storylines

<sup>33</sup> Paul Kerr, 'Drama at MTM', pp. 148-149.

<sup>34</sup> Paul Kerr, 'The Bad Stuff', *City Lights* 134 (April 27 1984), pp. 17-21.

<sup>35</sup> I am thinking mainly of Feuer et al, *MTM* and Robin Nelson, *TV in Transition: Forms, Values and Cultural Change* (London: Macmillan, 1997) in their discussion of the formal, narrative and ideological uses of soap opera in MTM programmes and specifically *Hill Street Blues*.

throughout the series and brought in elements of soap opera such as female protagonists and multiple storylines. According to Kerr<sup>36</sup>, late 1970s critically acclaimed US police programmes such as *Police Story* (Columbia Pictures Television, 1973-1977) had already begun to focus on 'the private lives of its police protagonists'. He also discusses how the success and prevalence of 'prime-time soaps and their large casts and multi-layered storylines' in the same period such as *Dallas* (Lorimar Television, 1978-1991) impacted on *Hill Street Blues* choice of narrative format<sup>37</sup>.

Bochco's police series were not simply the culmination of historiographical developments in the law and order genre. His authorship was an intervention into the form and genre conventions of the police drama. Granted, NBC president Fred Silverman initiated the generic hybridity of *Hill Street Blues* by proposing the notion of a programme that interwove police procedurals and situation comedy. However, across Bochco's police dramas, the producer mobilised aspects of the traditionally female-centred genre of soap opera to break down the emotionally repressed professional anonymity of the male officer in the police genre. This was closely identified with the deadpan delivery and emotionless devotion to duty of detectives such as Joe Friday in *Dragnet* ('just the facts, ma'am'). In *Hill Street Blues*, a conversation in the precinct kitchen between Lieutenant Hunter (James B. Sikking) and Sergeant Ezstherhaus (Michael Conrad) in 'Rites of Spring' (1/15) exemplifies the gender blurring in the programme. Ezstherhaus' dialogue inflects on soap operas' appeal to traditionally feminine spheres of idealised romance, open sexual discussion and emotional secrets. He describes the 'kismet' of his forthcoming marriage to a sixteen-year old high school student and his repressed desire for an older, more sexually experienced woman. The domesticated setting and reversion to the 'gossip' narrativisation typical of soap opera challenges the image of the work-oriented, impersonal pseudo-soldier perpetuated within the

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<sup>36</sup> Kerr, 'Drama at MTM', p. 149.

<sup>37</sup> Ibid, p. 150.

genre. This is along with a detailed discussion of various coffee flavours in the same scene, which stresses the domesticity of this scene and makes the two officers start to resemble housewives from the consumer advertisements broadcast during daytime serials.

Bochco-produced programmes reflected on previous examples of the police genre through parody and critique thus interrogating generic conventions. Bochco's programmes were therefore at the centre of an evolution of tone in the MTM public service procedural towards situation comedy. During the 1970s, quality situation comedies produced by Norman Lear and MTM began to bring in dramatic elements and this then occurred in reverse in the 1980s when MTM drama series incorporated comic set pieces and characters. As Kerr reports<sup>38</sup>, *Hill Street Blues* was devised by NBC president Fred Silverman to incorporate the workplace or emergency services comedy of, for example, *Barney Miller* (Four D Productions, 1975-1982) or *MASH* (20<sup>th</sup> Century Fox Television, 1972-1983). Television drama since the 1980s showed the influence of American comedy traditions (situation comedy, vaudeville, slapstick) more and more. This has shaped the successful brand of quality television drama at HBO with the situation-comedy influenced family saga *The Sopranos*. However, the other key context for this change in tone in US television drama was the influential authorial styles of producers, notably Steven Bochco. Robin Nelson<sup>39</sup> argues that whilst Bochco-produced programmes opened up the police genre ideologically, as discussed below, they held on to masculine, action-based commercial hooks as a viewing incentive. I contend, however, that programmes such as *NYPD Blue* reproduced typical action sequences from American police drama but then parodied the results. 'Oscar, Meyer, Weiner' (1/10) builds an action-driven momentum with the preparations for a police raid indicated through fast-edited shots of officers donning armour vests, loading guns and advancing militarily through an apartment building. This is executed with a sparse percussive repetition

<sup>38</sup> Kerr, 'Drama at MTM', p. 148.

<sup>39</sup> Robin Nelson, 'Hill Street Blues' in Glen Creeber (ed.), *Fifty Key Television Programmes* (London: Arnold, 2004), pp. 102-104



on the soundtrack suggesting machismo and military pomp. As soon as the apartment door is broken down, the music cuts out and the viewer sees a large, eastern-European man sat on a toilet. Sipowicz (Dennis Franz) sniffs in the air and then wryly comments: 'What did you eat? Some kind of wild game?'. Literary theorist Bakhtin writing of 'heteroglossia' argues that in the novel the author is often seen through the 'comic-parodic re-processing' of the heteroglot of languages within the text, one of these being the linguistic specificities of 'incorporated genres'<sup>40</sup>. In this sense, the author can assert distinctiveness through a resistant re-interpretation of generic imagery, a questioning and debunking of the already spoken 'transmitted speech'<sup>41</sup>. The physicality and formal characteristics of police action set pieces are fulfilled but then mobilised to a comic end, suggesting Bochco's manipulation of genre formula.

Bochco's authorship also ideologically reinvented traditional genre programming. His programmes managed to become, in Fiske's phrasing, an ideologically 'open' text within a traditionally closed generic format, thus challenging his assertion that 'producerly' texts must adhere to the ideological containment of most genre television<sup>42</sup>. It is a cliché to revert to ideology as the means for an author to transcend the homogeneity of programming, and, as demonstrated by David A. Gerstner, it simply serves to over-value the more politically concerned authors<sup>43</sup>. However, the issue with Bochco is not how he rose above genre television but how he created ideological discourses on it. Bochco-produced programmes often critique the ideological messages of television genres. This suggests that his dramas exist within Newcomb and Hirsch's formulation of television's 'rhetoric of discussion' in

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<sup>40</sup> M.M. Bakhtin, 'Heteroglossia in the Novel' in Simon Denith (ed.), *Bakhtinian Thought: An Introductory Reader* (London: Routledge, 1995), p. 196.

<sup>41</sup> Ibid, p. 208.

<sup>42</sup> Fiske, 'Producerly Texts', pp. 98-99.

<sup>43</sup> David A. Gerstner, 'The Practices of Authorship' in David A. Gerstner and Janet Staiger (eds.), *Authorship and Film* (New York: Routledge, 2003), pp. 3-25.

which 'television...*comments on ideological problems*'<sup>44</sup>, allowing for 'subversive and emancipatory' viewpoints to be 'upheld, examined, maintained and transformed'<sup>45</sup>. In *Hill Street Blues*, the ideological stability of the classical police genre is unbalanced in the opening 'roll-call' scenes. There are erratic movements of the camera in long takes, undisciplined intercutting between speaker and audience, and overlapping of sound between the Sergeant's daily report and the laughter and conversation of the officers. This creates an atmosphere of nihilism and insubordination that undermines the idealised efficiency, professionalism and chain-of-command in the police genre. The infantilising behaviour of the officers in these scenes (unruly fighting, taunting, loud conversations and schoolmaster-like verbal berating by the Sergeant) informs the viewer that these are not the impassive social role models typical of police drama. This can be compared to the elliptical editing and controlling voiceover of *Dragnet* which portrayed the police agency as above society and able to swiftly combat crime. The aesthetics of *Hill Street Blues* suggest anarchic disruption of the ideological suppression connoted by earlier police drama. Rather than invoking the representation of police from sympathetic TV fiction of the 1950s, Bochco referenced instead a TV verite documentary about uniform police: *The Police Tapes* (ABC, 1977). The unruly, uninterested and hung-over appearance of the police in the documentary footage of early morning roll-calls provided the impetus for these signature scenes in the show. Kerr<sup>46</sup> suggests that Silverman's background at ABC may have influenced his desire to bring something of *The Police Tapes* to NBC but we can see from this and other examples that Bochco re-inflected the genre by interspersing police TV drama with more critical representations.

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<sup>44</sup> Horace Newcomb and Paul M. Hirsch, 'Television as a Cultural Forum' in Horace Newcomb (ed.), *Television: The Critical View (5<sup>th</sup> Edition)* (Oxford: Oxford University Press, 1994), p. 508.

<sup>45</sup> *Ibid*, p. 506.

<sup>46</sup> Kerr, 'Drama at MTM', p. 148.

The complexity of the ideological messages in *Hill Street Blues* has often been attributed to the MTM style and particularly the influence of founder member Grant Tinker. Kerr<sup>47</sup> convincingly shows Tinker's agency in the programme's avoidance of political oversimplification and assertion of liberal polemic, seen in MTM sports drama *The White Shadow* (MTM, 1978-1981) and journalism series *Lou Grant* (MTM, 1977-1982). While this is important context, we can see Bochco taking this style, no doubt partially carved out by MTM, to other programmes and extending its reach. *Cop Rock* was an upheaval of the traditionally realist police genre with interludes of what Richard Dyer calls musical 'utopianism'<sup>48</sup>. The reality-based narrative progress of criminal cases, mundane procedural work and closely observed personal lives of characters is overtaken by non-naturalistic devices (song, dance) and fantasy spaces (colour-soaked pastorals, out-of-period settings) which suspend naturalist unity and reality-referenced locations. The series challenges the aesthetic conservatism of the police drama genre (discussed at length below in 'Jerry Bruckheimer') similar to how the spectacular use of camera and editing in *NYPD Blue* experimented with the quasi-documentary filming style of TV police dramas. Like *Hill Street Blues*, *Cop Rock* interrogates the conventions of the police genre, namely the lack of emotion and overt style in traditional procedural series. As with *The Singing Detective*, the juxtaposition of two opposing styles and genres creates an atypical hybridity which is experimental, subverts viewer expectations and challenges realist paradigms for television drama. What distinguished Bochco's intervention into the musical genre in *Cop Rock* were its social and ideological functions. Dyer's 'Entertainment and Utopia' argues that the separation of utopia and reality in musical film exposes 'the gaps and inadequacies' of dominant ideologies as the representational disparity suggests the dysfunctions of a recognised

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<sup>47</sup> Kerr, 'Drama at MTM', p. 156.

<sup>48</sup> Richard Dyer, 'Entertainment and Utopia' in Richard Dyer, *Only Entertainment* (London: Routledge, 1992), p. 18.

contemporaneous society<sup>49</sup>. However, Dyer also notes that entertainment utopias attempt to resolve social tensions by providing 'temporary answers to the inadequacies of society'<sup>50</sup>. In *Cop Rock*, the musical elements address social tensions explicitly by using the non-naturalist site of entertainment and song to allow the criminal a voice and platform within a genre in which the figure is marginalized and demonised. In 'Ill Gotten Gaines' (1/2), a mother who has illegally sold her baby is arrested and taken for processing, during which she suddenly breaks out into song, the mother takes temporal control of the narrative with a mournful ballad about social problems of drug addiction and poverty. She is shown in a theatrical spotlight reaffirming her centrality and empathy with the audience. Bochco's television drama here manipulates genre in order to focus on marginalised or underrepresented groups.

### Steven Bochco: continuity of work

Bochco-produced programmes are interconnected as each new series responds to or critiques issues and questions raised previously in his oeuvre, entering into a dialogue of authorial concerns. Nelson's view of the Bochco-produced series is that of a formulaic brand which is then repeated with a new novelty element each time<sup>51</sup>. I have sympathy with this argument in certain areas of Bochco's work, and as a description of *Doogie Howser M.D.* (20<sup>th</sup> Century Fox, 1989-1993), where the producer formula of public servants transcending large institutions is appended with a 16-year old child prodigy doctor, it is entirely accurate. But Nelson fails to take into account that the majority of Bochco-produced programmes are counter-responsive to the discourses of the previous dramas. Bochco has made implicit reference to this function of his work in media interviews. He references his own *LA Law* as part of the sub-genre of 'package' hour drama programmes tying up a single court case within an hour of television<sup>52</sup>, a genre inflection that *Murder One* tried to revolutionise with

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<sup>49</sup>Ibid, p. 25.

<sup>50</sup>Ibid, p. 23.

<sup>51</sup> Nelson, *TV Drama*, p. 187.

<sup>52</sup> Steve Coe, 'Laying Down the Law in Prime Time', *Broadcasting & Cable* 25:36 (4 September 1995), p. 15.

its season-long, 23 episode court case of roughly equal length to criminal proceedings in the contemporary US legal system. This is an indication of Bochco using drama series to self-consciously respond to formulations of genre in his previous programmes<sup>53</sup>. Critic George Plasketes, for example, expressed surprise that *Cop Rock* is seen as an anomaly in Bochco's body of work since the essence of Bochco's approach to programmes is to subvert expectations about what constitutes a 'Steven Bochco programme'<sup>54</sup>.

*NYPD Blue* features the character of James Sinclair (Daniel Benzali), a criminal defence lawyer first seen defending mafia members and then called upon to defend Officer Janice Licalsi (Amy Brenneman) on murder charges. Whilst defending Licalsi redeems Sinclair, he remains morally unscrupulous, treating trials as cosmetic facades and urging Detective Kelly (David Caruso) to lie under oath by arguing that 'the truth and a trial have about as much in common as a hot dog and a warm puppy'. Nevertheless, his ability to argue compellingly in court and destroy the credibility of witnesses is portrayed as professionally skilful. Daniel Benzali also plays the morally authoritative and benevolent Teddy Hoffman in *Murder One*. He again plays a lawyer with admirable skill and presence making Hoffman a variation on the Sinclair character. However, *NYPD Blue*'s image of the cynical and underhand lawyer is countered by Hoffman's moral centrality in *Murder One*. Chapter One<sup>55</sup> features a lengthy speech by Hoffman delivered to a drunk who implies that Hoffman is a 'whore' for defending wealthy and powerful men who are probably guilty. Hoffman defends the legal system and its practitioners as the cornerstone of civilisation and democracy, in counter-response to *NYPD Blue*'s cynical reading of the court process. In Chapter Twenty Two, Hoffman is asked to become the defence counsel to a leading L.A. mafia member but refuses outright, thus making the inter-connection with the Sinclair character explicit as well

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<sup>53</sup> Ibid, p. 15.

<sup>54</sup> George Plasketes, 'Cop Rock Revisited: Unsung Series and Musical Hinge in Cross-Genre Evolution', *Journal of Popular Film and Television* 32:2 (July 2004), pp.71-72.

<sup>55</sup> The titles of episodes in the first season of *Murder One* are listed as chronological chapters.

as demonstrating how lawyers have taken on a new moral credibility in the Bochco oeuvre. These reversals of viewpoint could be said to be evidence of a polemical confusion and thus lack of an authorial consciousness. However, I think it demonstrates a set of interconnecting debates suggesting an authorial dialogue within programmes.

Signature scenes within Bochco-produced programmes distinguished his authorship from surrounding programming norms. This addresses a problem with viewer identification of authorship raised by John Caughie<sup>56</sup> when he astutely observes that viewers associate authored programmes with 'closed' texts and find ruptures between authorship and flow when programmes become indistinguishable from one another. This is often due to generic and formal resemblances to the rest of television whereby individual programmes become anonymous parts of a schedule or station output<sup>57</sup>. Signature scenes functioned as assertions of authorship against routinised televisual flow. The Pilot episode of *NYPD Blue*, for example, begins in a courtroom, a perverse place to begin a police drama but not in light of Bochco's previous work in the courtroom drama with *LA Law* and therefore indicating an extra layer of referential meaning. The semi-naked sex scene, shot in slow motion and inter-fades and featuring saxophone music, between Detective Kelly and ex-wife Laura Michaels (Sherry Stringfield) in the Pilot episode of *NYPD Blue* will become a typical scene in this series. Such scenes were initiated in the Bochco drama with the frequent intimate bed and bathroom scenes between Captain Furillo (Daniel J. Travanti) and Joyce Davenport (Veronica Hamel) in *Hill Street Blues* and would be followed up by a gratuitous sex scene emulating the sultry aesthetic of *NYPD Blue* between lawyer Arnold Spivak (J.C. MacKenzie) and client Jessica Costello (Bobbie Phillips) in *Murder One*. What makes this conventional scene particularly authorial, however, is its relation to Bochco's media tirade against censorship regulations in newspapers, magazines and journals. We identify Bochco

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<sup>56</sup> John Caughie, 'Rhetoric, Pleasure and "Art Television"-*Dreams of Leaving*', *Screen* 22:4 (1981), p. 17.

<sup>57</sup> *Ibid*, p. 17.

singularly with these scenes because of a discourse based around his stand against broadcasting regulations on nudity and sex. This reputation is due to his media circulation of anecdotes surrounding tussles with Broadcasting Standards<sup>58</sup>, his part in public debates about television censorship<sup>59</sup> and his subsequent media image as a controversial television figure<sup>60</sup>. Extra-textual authorial discourse is useful here as it demonstrates how aspects of a media persona are used within the text to identify authorship to viewers.

Articles and reviews on the various dramas Bochco has executive-produced and co-created from newspapers, entertainment magazines and television trade journals feature a split image of Bochco. The image oscillates between a commercial producer tied to networks and companies, and a visionary with creative independence within the industry. Despite the discourse of Bochco's 'freedom and latitude'<sup>61</sup> within the television industry this often competes with the increasing corporatisation of Bochco's image in the media. This is suggested by repeated reference to his lucrative network deals with Fox and ABC<sup>62</sup> and the dual invocation of his creative credibility in the industry with his success in the ratings market ('dramas that are both intelligent and popular')<sup>63</sup>. There is also a journalistic tendency to conflate the individual with his production company or network ('Mr. Bochco-or at least Steven Bochco Productions')<sup>64</sup>. Bochco is himself a vocal and visible presence in the media coverage of his programmes and can be frequently seen contingently drawing on different aspects of this split persona. In an interview for *Empire*, Bochco states that he personally changed the format of *Murder One* in its second season from one season-long narrative to

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<sup>58</sup> There are numerous references to this in journalistic discussions of Bochco's work including Coe, 'Laying Down The Law', p. 16, Steven Bochco, 'The Censorship Game' in Judy Fireman (ed.), *The TV Book* (New York, Workman, 1977), pp. 54-57 and Bill Carter, 'Police Drama under Fire for Sex and Violence', *The New York Times* (June 22 1993), p. C/13.

<sup>59</sup> Author Unknown, 'V-Chip: Empowerment or Placebo?', *Emmy* 19:1 (Feb 1997), pp. 3-23.

<sup>60</sup> Tom Shales, 'Is Television Ready for *NYPD Blue*?', *Washington Post* (June 15 1993), p. B/11.

<sup>61</sup> *Ibid*, p. B/11.

<sup>62</sup> Unknown Author, 'Bochco Sets up Shop at Fox with Exclusive Production Pact', *The Hollywood Reporter* CCCI 11 (Friday Feb 19, 1988), p. 1 and King, 'Bochco: Million Dollar Man', p. 19.

<sup>63</sup> Kevin Goldman, 'ABC and a Producer who gets Big Bucks hits a Rough Patch', *The Wall Street Journal* (October 29 1991), p. A/1.

<sup>64</sup> John O' Connor, 'Meanwhile, Back in Bochcoland', *The New York Times* (Nov 24 1991), p. 2/33.

three separate narratives within a season<sup>65</sup>. He claims that audience research found the season-long narrative was putting off short-term viewers from sporadic engagement. The season-long narrative was also one of the primary reasons for the media acclaim of the programme. Yet Bochco chose to negate innovation and creativity, instead presenting himself as a populist figure not averse to changing his programme vision to suit the viewing patterns of a large audience. This would seem to bear out Caldwell's theory in *Production Culture*<sup>66</sup> that artists in contemporary US TV production have 'audience theories' whereby their approach is formulated within a conceptualisation of audience taste, desires and preferences. But this is not all Bochco stands for as an artist. Conversely, when faced by the commercial failure of *Cop Rock* in an *Emmy* interview, and thus confounding expectations for demographic success surrounding the Bochco drama, Bochco's justification was to revert to the rhetoric of 'creative risk-taking' and the importance of innovation within a mass-industry<sup>67</sup>. Bochco's expedient use of both arms of his persona thus contributes to the media discourse surrounding his dependence on and subversion of the television industry but also the contradictions in his oeuvre between experimentation and formula.

### Steven Bochco: multiple authorship

Collaborative effort in Bochco-produced programmes is marginalised by the identification of a programme with Bochco's name in much newspaper coverage. Some journalists remain aware of television production as a collaborative process and the potential for multiple authors working on a single text. Early reviews and features on *Hill Street Blues* from the time of the first season broadcast in *Los Angeles Times*<sup>68</sup> and *The New York Times*<sup>69</sup> are keen to emphasise the equal contribution of collaborators such as co-creator Michael Kozoll's writing and Robert Butler's direction of the Pilot episode (later consolidated and

<sup>65</sup> Adam Smith, 'Crimetime', *Empire* 89 (November 1996), p. 144.

<sup>66</sup> Caldwell, *Production Culture*, pp. 222-223.

<sup>67</sup> Joseph Finnegan, 'Combat Ready', *Emmy* 13:4 (Oct 1991), p. 166.

<sup>68</sup> Howard Rosenberg, 'The "Hill Street Blues" Shuffle', *Los Angeles Times* (Jan 14 1981), p. 4/8.

<sup>69</sup> Tom Buckley, 'TV: "Hill Street Blues"-New NBC Police Series', *The New York Times* (Jan 17 1981), p. 48.



restrained by Gregory Hoblit). Nonetheless, Bochco was already a vocal media presence, relating anecdotes that will become gratingly familiar in the media over the years about attaining creative control from NBC and MTM, and leading the reviewers' realist interpretation of the programmes with his own rhetoric<sup>70</sup>. The persona of Bochco as embittered battler with network censors is also initiated in these early articles, with individual recognition separate from his collaborators when it comes to defying censorship codes<sup>71</sup>. But many journalists also questioned this self-attribution of authorship by Bochco. Brian Grazer's riposte to Bochco's *Los Angeles Times* article critiques him for his negation of collaboration in accounts of his television work, asking: 'Does Bochco actually believe that his own successful shows...were the result of his efforts alone?' and attacks the authorial mythos Bochco wraps around himself in his media appearances<sup>72</sup>. Colleagues and media commentators also depicted Bochco as a corporate and commercial entity distinct from the visual and literary artists working on his programmes. The behind-the-scenes documentary on the DVD box set for Season One of *NYPD Blue* constructs an image of a corporate and artistic split with colleagues referring to the division of labour with Milch handling writing and performance and Bochco providing generic narratives and commercial aptitude<sup>73</sup>.

Bochco therefore clashes with the notion of author as the creative artist with overarching control of textual elements conceptualised by Caughie's writer/director paradigm in television<sup>74</sup> and Sarris' notion of the textual management of the director<sup>75</sup> (with Perkins held in support<sup>76</sup>) in cinema. Bochco assumes the position of author set at a distance from the text and often from production altogether. This does not disavow the notion that corporate

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<sup>70</sup> Rosenberg, "'Hill Street Blues'", *Los Angeles Times*, p. 4/8.

<sup>71</sup> Rosenberg, "'Hill Street Blues'", *Los Angeles Times*, p. 4/8

<sup>72</sup> Brian Grazer, 'Bochco's Essay on Television: The Height of Arrogance?', *Los Angeles Times* (Aug 24 1992), p. F/3.

<sup>73</sup> Quotation from the director's commentary on 'Personal Foul' (1/6), *NYPD Blue Season One DVD* (20<sup>th</sup> Century Fox/ABC 2002).

<sup>74</sup> Caughie, "'Art Television'", p. 15.

<sup>75</sup> Andrew Sarris, *The American Cinema: Directors and Directions* (New York: Dutton, 1968), p. 35.

<sup>76</sup> V.F. Perkins, 'Moments of Choice', *The Movie* 58 (1981), pp. 1141-5.

authors can be a point of coherence behind a series, as has already been demonstrated in this chapter and in the discussion of the 'author-host' in Chapter 2. The ambiguity surrounding Bochco's creative contribution to his productions opens Bochco up to criticism from Caldwell that he belongs to an industrial and historical group of contemporary creator-producers, such as Michael Mann, '[that] are manufactured by production companies and networks as banner-carriers'<sup>77</sup>. Bochco's significant media presence and exploitation of author status for DVD publicity material supports this claim to an extent. Bochco acknowledges in his media appearances that the visual authorship of his programmes should be attributed to other artists but he retains control over these collaborations with managerial and editorial rhetoric. Bochco used the print media (newspapers, magazines) and DVD extras to control and guide the public awareness of his authorship. In the featurette documentary on the first season DVD box set of *NYPD Blue*, Bochco acknowledges co-authorship with Gregory Hoblit for inventing the visual style of the programme ('Greg is as much the creator of the show as David or I')<sup>78</sup>. On the concomitant documentary on the third season DVD box set, however, Bochco states that the erratic visual style was 'for my own personal taste, too excessive', figuratively re-establishing control over visual choices by stating 'I dialled it back...forty, fifty per cent'<sup>79</sup>. The DVD box design of Steven Bochco's *Murder One* fosters the physical appearance of a paperback novel and includes literary inter-texts such as sample chapters from Bochco's murder mystery novel *Death by Hollywood*<sup>80</sup>. This mirrors the organisation of the series into episodes known as chapters and narration through a single murder mystery, which provides the formal and generic properties of a novel in which Bochco appears as if he is a unified, literary-style author. However, Caldwell's approach

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<sup>77</sup> Caldwell, *Televisuality*, p. 15.

<sup>78</sup> Information gathered from 'The Making of Season 1 Featurette', *NYPD Blue Season One* (20<sup>th</sup> Century Fox/ABC, 2002).

<sup>79</sup> Extract from 'Life in the 15<sup>th</sup> Precinct' featurette, *NYPD Blue Season Three* DVD (20<sup>th</sup> Century Fox/ABC, 2006).

<sup>80</sup> Steven Bochco, *Death by Hollywood* (London: Bloomsbury, 2000).

precludes the possibility of a publicised producer creatively contributing to the programmes or series they are discursively attached to, prematurely explaining their presence away as a by-product of publicity and programme policy. We can also discuss the continuing influence of Bochco on his productions without having to reassert his creative role and textual contributions on every episode and season, since certain aesthetic author principles as well as inter-programme cohesion are put into practice by other artists. Bochco might not be the writer, editor or director of the programmes individually but he remains the unified voice behind those choices and a significant influence on the codes and conventions employed by a particular series that carries his name.

We can see that within Bochco-produced programmes, multiple distinctive authorial voices emerged within the producerly framework. This process is identifiable when the established tone and concerns of the Bochco series intersect with the verbal or visual idiom of a writer or director. Steven Bochco's production role poses a challenge to traditional text-based discourses on television authorship, as he is predominantly not responsible for the script writing or visual style in his programmes. The media response to this disparity has generally been to re-assign authorial control over Bochco-produced programmes to text-based contributors such as long-term episode writers and cinematographers. The cinematography industry journal *American Cinematographer* claims the visual factors of Bochco-produced programmes are beyond the producer's control after identifying alternative authorial perspectives within the production team. Reports on the Emmy nominations for television cinematographers profile Aaron Schneider, cinematographer on the Bochco-produced series *Murder One*, as a distinctive authorial presence with his 'impressive body of work' and 'voyeuristic, subjective camera'<sup>81</sup>. Instead, I conceptualise this as a meeting of personal styles. Recurring episode directors and writers of television drama in this period

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<sup>81</sup> Christopher Probst, 'Top-Notch Transmissions', *American Cinematographer* 78:5 (May 1997), pp. 62-63.

who do not enter into media discussion and are not publicly known have scope within their production roles to shape the meaning of the text not separately from the executive producer but by engaging with their formula. Bochco, therefore, only represents part of the television production picture. In this chapter and the next, I redress some of the assumptions about the media-friendly executive producer dominating television prime-time by looking at how secondary artists find autonomy within the producer's dramatic frameworks.

In the Bochco-produced programme, secondary authorial voices interact with and are naturalised within the conceptual framework of the series. David Simon, creator of HBO's *The Wire* (HBO, 2002- ), began in television writing teleplays for *NYPD Blue*. I want to use the example of 'Hollie and the Blowfish' (3/17) to discuss his contribution. Simon's signature portrayal in *The Wire* of the misdirection of public money and police resources, and ineffective and wasteful federally funded drugs operations, is already evident in this episode. Detective Andy Sipowicz (Dennis Franz) and Bobby Simone (Jimmy Smits) accidentally intrude on an ongoing investigation into drugs crimes which is being deliberately prolonged by the lead officer Sergeant Ray Kahlins (Daniel von Buren) to leech funding for his unit. Season Five of *The Wire* features a similar storyline in which a homicide detective manufactures serial killings in order to gain mayoral funding and overtime for an ongoing drugs investigation. Hollie (Giancarlo Esposito) is a sympathetic, drug-addicted, poverty-stricken informant who foreshadows Bubbles (Andre Royo) from *The Wire*. The fallibility of drugs investigations that rely on stash house busts rather than surveillance, made particularly personal to Simon by his years as a Baltimore crime reporter, is the subject of Season One of *The Wire* and in this episode the theme is introduced through Kahlins' drugs raid blunders. This all suggests that Simon's writing has taken temporary control of the themes and meaning of the series. However, in 1996 the discourses of *The Wire* were not available to viewers. The episode would go reasonably unnoticed since it fits perfectly into Bochco traditions of

dissolving the moral hierarchy between cops and criminals and his frequent representations of the inadequacy of federal government policing to produce justice. The caricature of the federal agents as over-funded and duplicitous with public money fits with suspicions towards police outside the working-class moral authority of the detective or beat cop seen in this series as well as *Hill Street Blues*. This convergence of producer formula and episode writer style here anticipates how guest authors and other secondary artists function in long-running series with producer paradigms, as is discussed in Chapter 4.

The episode directors in Bochco-produced programmes make themselves known by visual annotation and directorial highlighting of key dramatic moments, demonstrating the scope of directors to narrate and construct meaning through visual style and camera techniques. In *NYPD Blue*, this is first evident in Gregory Hoblit's direction of the Pilot episode. The shooting of Sipowicz by gangster Giradella (Joe Santos) initiates a sudden shift in visual style to slow motion and blurred frames. The introduction of an alternative aesthetic for this scene signals to viewers how the episode is deviating from the stylistically conservative norms of network programming and police drama. Having leading character Sipowicz shot and being left for dead in the first half-hour of the Pilot episode threatens to challenge conventions of police or action television drama where the protagonists are the key points of identification or enjoyment for viewers and remain infallible, surviving the dangerous cases they become involved with to return the following week. The off-kilter shooting of this scene visually parallels the de-stabilising of moral certainty of police officers, Sipowicz having been set up by visiting a prostitute and his shooting permitted by considerable drunkenness and depression, which suggests he is trying to commit 'suicide by cop' through Giradella. The temporary shift in style foregrounded for viewers the future significance this event will have in the ongoing narrative arc of the first season, as Sipowicz recovers and rejoins the force and the web of violence surrounding Giradella's actions

increases exponentially. However, after three episodes of *NYPD Blue*, the technique of slow motion and blurred frames has been used every time a moment of prolonged violence occurs and becomes an aesthetic norm for the series. The Pilot of Bochco's *Hill Street Blues* 'Hill Street Station' (1/1) used a similar dramatic device to announce its difference from previous police television. Sympathetic, funny and morally central characters officers Renko (Charles Haid) and Hill (Michael Warren) were shot and taken to intensive care by the close of the first episode. The images also turn to slow motion as they are shot. However, the decision to resurrect Hill and Renko in *Hill Street Blues* from certain death as well as Sipowicz (who was shot 5 times!) diminishes the connotations of radical television drama that such 'killings off' would signify<sup>82</sup>. For Caughie in *Television Drama* this is due to the normalising scheduling structures of series television. Caughie argues the 'repetition' of television produced in series form 'absorbs difference with astonishing rapidity', and therefore after a few episodes 'the bizarre is routine'<sup>83</sup>. Bochco programmes are mentioned specifically in this formulation.

This authorial role for Pilot directors has been noted by Caldwell in *Production Culture*<sup>84</sup>. He argues Pilot or early episode directors in a long-running series establish a template for the programme aesthetic which is then taken up by all proceeding 'journeymen' directors who are powerless to reverse the trend. The same argument is made by episode director Brad Silberling in his appraisal of the problematic position of the episode director in a DVD commentary for *NYPD Blue*'s 'Personal Foul' (1/6)<sup>85</sup>. Silberling refers to the guest

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<sup>82</sup> *NYPD Blue* eventually did consent to kill off its lead protagonist. Detective Bobby Simone (Jimmy Smits) succumbed to terminal cancer at the end of Season Six of the programme. Police heroes usually retire or change jobs rather than dying in procedurals which makes this unusual and rare. However, the character had been in the programme for four years at this point, so it was not as radically revisionist as the possibility of killing off major characters early in the run.

<sup>83</sup> John Caughie, *Television Drama: Realism, Modernism, and British Culture* (Oxford: Oxford University Press, 2000), p. 130.

<sup>84</sup> John Thornton Caldwell, *Production Culture: Industrial Reflexivity and Critical Practice in Film and Television* (Durham and London: Duke University Press, 2008), p. 227.

<sup>85</sup> My use of DVD commentaries takes into account Matt Hills, 'From The Box in the Corner to the Box Set on the Shelf: "TVIII" And The Cultural/Textual Valorisations Of DVD', *New Review of Film and Television Studies* 5:1 (April 2007), pp. 41-60 with its critique of the enforced auteur discourse present in many of the commentaries for fabricating the presence of authorial work and confusing the meaning of the text with the

director as a 'substitute teacher' knowing less about the characters and programme identity than the permanent camera crew. He also suggests that the visual experimentation of the programme quickly becomes signature style<sup>86</sup>. These arguments suggest that the episodic director occupies a lowly position within production hierarchies and is essentially in the practice of implementing other authors' visions. However, I contend that this agency is not restricted to Pilot directors as episode directors throughout series runs can re-mediate the visual style and meaning of the programme. In episodes of *NYPD Blue* there are scenes where the director constructs meaning through cinematography. The lighting techniques in a scene in an interrogation room in 'Steroid Roy' (1/15) create an ultra-naturalistic effect of bright light streaming through the windows which is caught in the open blinds to produce lines across the bodies of police and suspects (See Figures 3.1 and 3.2). These lines obviously resemble prison bars and stream across the suspect's face and arms as symbolic prolepsis of his forthcoming incarnation. However, the prison bars also stream across the upper bodies of Sipowicz and Kelly, which adds a new symbolic dimension in which the police officers are as imprisoned by the confines of legal institutions as the criminals they arrest. This is not the director imposing a new viewpoint on institutions in the programme. Bochco-produced programmes often portray large public institutions as inhuman systems attempting to contain the individual. Officers within the legal system will usually overcome this encroachment on their freedom of expression. An example of this appears in the final scene of the Pilot of *LA Law*. Lawyer Michael Kuzak (Harry Hamlin) embraces a raped woman for whom he has deliberately lost a case, in front of glass doors in the firm's offices, showing how the individual can transcend the inequality of the legal system and break down barriers between society and large public institutions, symbolised by the clear view through the doors. This

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'intentions' of a television artist. I contend that, while not free from authorial spin, DVD commentaries demystify the author role and allow us to identify working practices and divisions of labour more clearly than in author-led scholarship.

<sup>86</sup> Information gathered from the director's commentary on 'Personal Foul', *NYPD Blue Season One DVD* (20<sup>th</sup> Century Fox/ABC, 2002).

Figure 3.1: Shadows of the window blinds fall over the corrupt police officer, *NYPD Blue*.

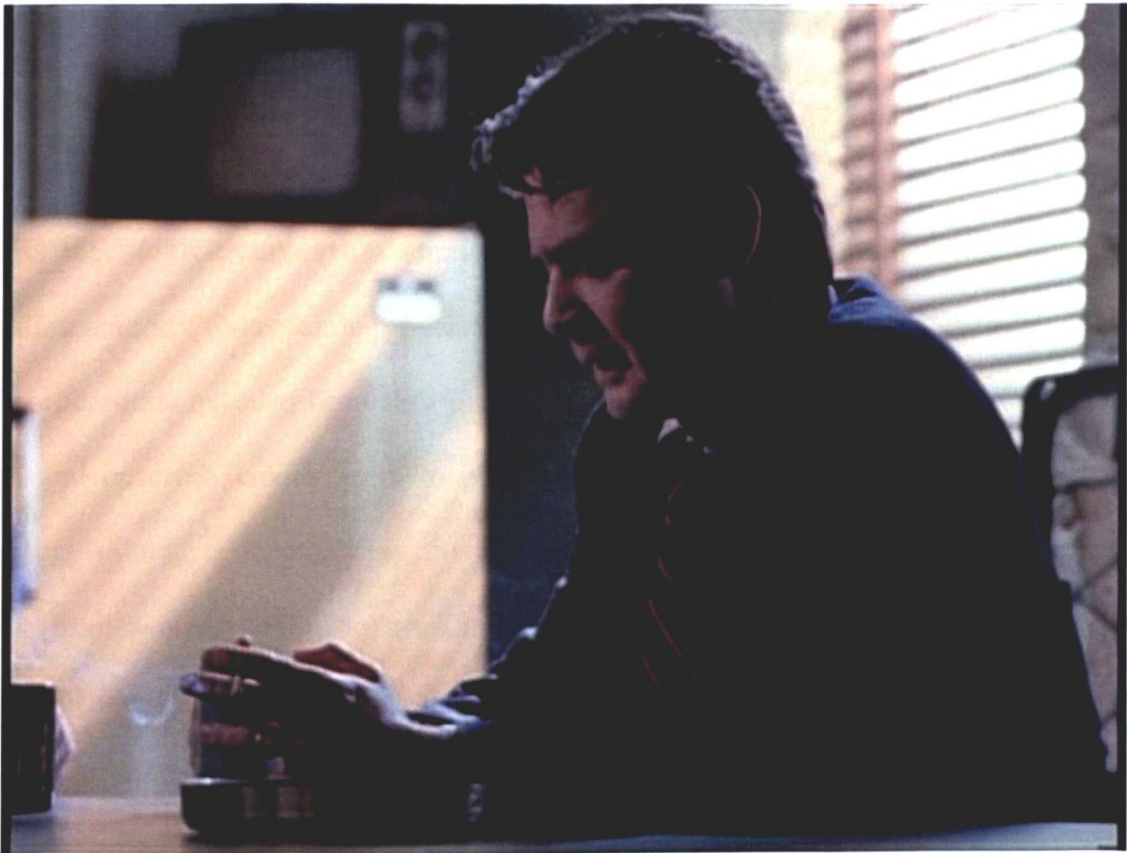


Figure 3.2: Shadows also fall over heroes Sipowicz and Kelly, *NYPD Blue*.





directorial variation, however, offers a deeply pessimistic perspective on the freedom of the individual and more complex visual symbolism. It is still supporting previous authorship, as Caldwell and Silberling suggest, but in a questioning and dialogic manner.

The ident signatures for Bochco's production company which append each episode repress the multiple authorship implicit in the production culture in favour of a single presiding author. Production logos relate to the extra-textual discourses of network publicity and corporations but also become a part of the audio-visual text. In this sense, production logos and onscreen credits seem to play a similar role to the author-host in late 1950s anthology drama, conceptualising the programme as singularly authored and moving the author from a media figure to a textual presence. There is very little scholarship on the subject of ident credits promoting authorship. A brief introductory comment in Caldwell's chapter on 'boutique' programming in *Televisuality*<sup>87</sup> refers to the harnessing of audio-visual credits to a discourse of authorship throughout the history of American television drama. Caldwell argues that television drama was never meant to be received as an anonymous product but as authored work. Rather than simply alluding to authorship, however, I believe idents characterise individual author figures. Contemporaneous examples of this include the logo for production company Stephen J. Cannell Productions which depicts the executive producer vigorously typing a screenplay which is then flung onto a tall pile to signal the completion of the manuscript. The literary imagery tries to manufacture the appearance of Cannell's authorship as writerly rather than producerly and the furious typing spins his contribution as one of exertion and workmanship, as if a sculptor or master craftsman. However, the logo refers back to Cannell's origins as a writer-producer (see Chapter 4) and his substantial body of television programmes and episodes. Caldwell is correct in saying that this is not a recent phenomenon. Hitchcock's company Shamley was named after the

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<sup>87</sup> Caldwell, *Televisuality*, p. 105.

director's childhood home, thus bringing in aspects of the author's biography, and used as its logo the famous silhouette profile of the director, which preceded the openings of his TV series and was used to represent Hitchcock in cinema advertisements and other media appearances from the 1950s onwards.

Every episode of *NYPD Blue* ends with a fade from the action to a dual credit 'Created By: Steven Bochco and David Milch'. This forms a part of the text as the final moments, usually melancholic reflections or a romantic vignette, fade into the credit with the music overlaying both screens, often underlining or concealing the action e.g. blacking out after foreplay in a sex scene. The collaborative credit then becomes the credit sequence overlaid with Mike Post's score. Following this sequence, the music stops and the logo for 'Steven Bochco Productions' appears. The logo image is a virtuoso violinist, Bochco's father, playing a brief burst of erratic music. While the collaborative credit implies multiple authorship, the production logo whittles authorship down to the singular. Bochco's name heads the company and is written as a personal signature within the logo. The image is of an individual and a Bochco family member at that. Bochco makes his company logo a biographical image to repress the notion of the production company in favour of a single personality. The visual signifier of a violinist playing apart from an orchestra in a furious burst of creativity also implements a discourse of individual artistry. Bochco's father was a child prodigy violinist and in the DVD documentary for the first season of *Doogie Howser M.D.* Bochco relates this narrative through reference to the production logo to explain its thematic consonance with a programme about a child prodigy doctor<sup>88</sup>. This connects up the post-credits logo with the text and then discursively imposes a personal signature on both. As with Shamley and Stephen J. Cannell Productions, the author's career and personal biography looms large over the programme due to the production logo and its interrelations with the

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<sup>88</sup> Information gathered from 'Interview with Steven Bochco', *Doogie Howser M.D. Season One DVD* (Anchor Bay Entertainment/20<sup>th</sup> Century Fox, 2005).

text. Through production logos TV producers continue to have a textual presence rather than just high media visibility, as with author-hosts.

### **Jerry Bruckheimer: authorial conceptualisations**

Many formulations of authorship depend on the visibility of an author's intentions. Jerry Bruckheimer's authorship is a by-product of his commercial aims which amount to little more than increasing brand awareness. He delegates all creative responsibilities to sub-producers, series creators and individual writers and directors and neither created nor wrote any of his various series. If this is the case, then what is the value of describing this executive producer as an author? I'm arguing we should sidestep or devalue the issue of intention. Financial and corporate motives can be conceptualised as authorial intention as they leave definite textual traces. As shown below, when Bruckheimer intervenes in aesthetics (e.g. colour and lighting levels), his purpose is publicity rather than creativity. His commercial interests lead to his practical involvement in production to ensure the programme's marketability. This opens up the possibility that producers concerned with external issues such as publicity, branding and syndication can permeate programme aesthetics. Bruckheimer is not an artist in the traditional sense unlike many US television producers who were formerly writers or who double with other creative production roles (director, series creator) such as Bochco or Wolf. This underlines the fact that however much programme content we ascribe to Bruckheimer's influence, the dramatic side of the production team (series creators, directors, writers, and cinematographers) put it into effect. Bruckheimer's commercial manoeuvres have concretised a style of programming which the production teams act to maintain. However, this is true of all executive producers who can claim authorship over programmes, as even the most involved of artists, such as David Chase on *The Sopranos*, are given to delegating and collaborating with other artists in the course of a series. However, producers who have been involved with devising a series and have occasionally written or

directed for the programme are more convincing as authors as they can claim creativity and aesthetic contribution more fluently. This helps explain why prestigious television authors are often positioned outside the commercial contexts of television, as is the case with the marginalisation of populist network television series in the corpus of Chase, which is discussed in the next chapter.

I am re-locating authorship to analyses of commercial series and franchises seen as collectively (or just anonymously) created under a production company banner. It could be argued that what I am in fact discussing is a coherent company style, tantamount in uniformity, though probably not quality, to the MTM or HBO examples of production companies<sup>89</sup> with a set of consistent aesthetic and ideological characteristics. However, Jane Feuer's description of the 'house style' of MTM<sup>90</sup> already oscillates between a company ethos and the guiding authority of individual writers, director and producers. There is further movement between the collective and the singular in my case studies when taking into account that the production companies in question are created, managed and signalled as the work of an individual artist in television drama. HBO, in fact, manages to be both a production company with a recognisable style and also the home of series that are distinguished by individual 'auteur' figures such as David Chase and David Simon. My point is that the distinctions between individual and company can be fluid, are not mutually exclusive and are more ambiguous when applied to signature companies. Case studies such as Bruckheimer break down distinctions between signature and company style, allowing us to see the role of authorship in production collectives.

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<sup>89</sup> It is a slight cheat to use HBO since it is primarily a cable television network but since *Oz* (The Levinson/Fontana Company, 1997-2003) and *The Sopranos* were broadcast at the start of the new millenium, the network has developed into a company that produces recognisably distinctive television drama with regards to social and emotional complexity, moral and political ambiguity and the aesthetics of high culture. The network logo also bookends the text, making the programme subject to an artistic standard laid down by a reputable company rather than simply the property of a network.

<sup>90</sup> Feuer et al., *MTM*.

The authorship of Bruckheimer is another way of defining popular television drama in addition to genre, form and commercial success. Unsurprisingly, scholars who have made quality arguments about Bruckheimer's television series do so by repressing the commercial aspects of the series and portraying the series as morally complex and politically ambiguous. This fits them into paradigms for other examples of contemporary US quality television epitomised by HBO. As Steven Cohan writes in the BFI TV classics book on *CSI*:

'*CSI* is just as reticent to sentimentalise (some may say) fetishise the state apparatus of law and order ... [it] is often suspicious of and downright antagonistic to the legal and government institutions guaranteeing law and order'<sup>91</sup>

Cohan argues that the series is shot through with ambiguity and contradiction but the problem remains that if one hadn't seen *CSI*, his description of the series alone would lead one to expect a programme with the moral complexity of *The Sopranos* or the political ambiguities of *The Wire*. Conversely, Bruckheimer's drama series resemble formulised package narratives with little or no aesthetic variegation that are made for primarily commercial motives. These are qualities that epitomise for most critics and commentators the very worst aspects of popular fiction. I counter-argue that these characteristics can be seen as marks of aesthetic and authorial distinction. It is not my purpose here to pass judgement on the dramatic success of these programmes but rather insist that they shouldn't be conflated with the aims of other contemporary prestige series in order to argue for quality status. Even the auteur-generating discourse of the DVD extra cannot preserve the illusion that each new Bruckheimer drama is artistically individual. Despite laborious actor and executive testimony on featurette documentaries that each franchise spin-off has its own artistic identity and is

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<sup>91</sup> Steven Cohan, *TV Classics: CSI: Crime Scene Investigation* (London: British Film Institute, 2008), p. 101.

experimental, the stream-of-consciousness form of the DVD commentary eventually takes hold. Interviewed directors reveal that Bruckheimer is perceived as an extension of a network executive, extolling the business sense of the programme's formulaic content over artistic variegation<sup>92</sup>.

The narrative form adopted by Bruckheimer's television dramas is the self-contained episodic series in which a standardised formula is repeated each week, storylines are resolved within the confines of the episode and another appears in the following instalment. This form has historically been regarded by critics and cultural commentators as the antithesis of quality authored television. The newspaper media correctly portrays the Bruckheimer series as part of a commercial scheme guaranteed to maximise profits for the networks. Lisa DeMoraes of the *Washington Post* argues that the identikit appearance of the franchise programmes guarantee an established viewership and characterises the programmes as tools for market dominance<sup>93</sup>. Booth also comments on Bruckheimer's 'near-total domination of network television'<sup>94</sup> with Steve Johnson of the *Chicago Tribune* reflecting on his domination of the schedule with *CSI* and *Without a Trace* running concurrently<sup>95</sup>. However perceptive these characterisations of Bruckheimer's mass-production impulses are, the newspaper media also inaccurately portray Bruckheimer as separate from the creative process, limiting his role to corporate liaison between artists and networks. William Booth of the *Washington Post*, for example, emphasises how Bruckheimer doesn't pitch programme ideas to networks but leaves it to writer-creators and executives<sup>96</sup>.

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<sup>92</sup> Information gathered from director's commentary on Episode 1/9 'Officer Blue', *CSI: New York Season One (1) DVD* (Alliance Atlantis/CBS, 2005).

<sup>93</sup> Lisa De Moraes, 'CBS's Crime-Time Television', *Washington Post* (15 May 2003), C/7.

<sup>94</sup> William Booth, 'Producer Jerry Bruckheimer: Top Gun of Prime Time', *Washington Post* (18 September 2005), N/1.

<sup>95</sup> Steve Johnson, 'How to Tell the Difference Between *CSI: Miami* and *Miami Vice*', *Chicago Tribune* (23 September 2002), 5/7.

<sup>96</sup> Booth, 'Producer Jerry Bruckheimer', N/6.

Conversely, there is evidence in testimony from the production teams featured in industry magazines and trade journals that the producer sets down unique production practices that aid the distinctiveness of the series. In an interview for the American television magazine *Emmy*<sup>97</sup>, executive producer of *CSI* Anthony Zuiker comments:

“His [Jerry Bruckheimer’s] philosophy was that viewers flip through the stations and stop at something that’s visually enticing and engaging...it was really important to feature the neons, the greens, blues, oranges and yellows”<sup>98</sup>

*CSI* director of photography Roy H. Wagner in an interview for specialist journal *American Cinematographer*<sup>99</sup> follows this point up by saying:

“Bruckheimer had demanded a show so stylistically different that a channel-surfing audience would be forced to stop and view the unusual-looking images...In time, pressure was exerted to create a more *beautiful light* approach to the photography”

Zuiker and Wagner both make reference to how Bruckheimer ordered the colour and brightness of the programme to be heightened in post-production in order to capture the floating viewer traversing television flow. Described in this way, Bruckheimer’s production function conforms to Caldwell’s<sup>100</sup> understanding of executive producers in contemporary US television as conceptual mythologies around which the brand distinction and publicity of a programme is formulated:

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<sup>97</sup> Paula Hendrickson, ‘DP Diaries: Getting it Light’ *Emmy Primetime Special* 19:3 (2007), p. 75.

<sup>98</sup> Ibid.

<sup>99</sup> Douglas Bankston, ‘Searching for Clues’, *American Cinematographer* 29:3 (2001), pp. 58-65.

<sup>100</sup> Caldwell, *Televisuality*, pp. 105-133.

‘Showcase producers...amassing and flaunting producerly distinction is one way for media corporations to cut through the televised clutter’<sup>101</sup>

Bruckheimer’s intervention in production to increase the market potential of *CSI* by visually highlighting the series to new viewers does at first appear to restrict his role to publicity. But these examples suggest more. Bruckheimer’s commercial strategy to seek a greater audience share for *CSI* directly resulted in a distinctive visual style for the series, namely the blanket colour schemes and luminous image surfaces that make the programme aesthetic instantly identifiable (See Figures 3.3 and 3.4). The representation of Bruckheimer as a key presence in post-production, which is reaffirmed in other interviews with programme artists<sup>102</sup>, suggests the producer may be a more significant contributor to programme aesthetics than previously thought. This certainly questions the media caricature of Bruckheimer as a production company executive concerned only with the business end of his programming. It suggests to me that Bruckheimer is not merely an author construct invented for publicity purposes but an author intervening in text and production. It also suggests that aesthetic models of authorship and commercial models of US television production can be symbiotic rather than opposing. I contend that the police procedural television series produced by the company Jerry Bruckheimer Television, namely the *CSI* franchise, *Without a Trace* and *Cold Case* are given internal coherence and distinguished from the aesthetic norms of contemporary US television drama. This is because of their producer’s intervention into the television market; conditioning visual style, narrative form and genre to make them commercially profitable and stand out to viewers.

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<sup>101</sup> Ibid, p. 105.

<sup>102</sup> John Griffiths ‘Hold that Fiber’ *Emmy* 24:5 (2001), pp. 90-101 and David Wiener, ‘Hot on the Trail’ *American Cinematographer* 83:3 (2002), pp. 62-64.



Figure 3.3: A laboratory scene filmed in ultra-violet light, *CSI*.



Figure 3.4: Decorative uses of colour and light during forensic tests, *CSI*.



Academic and media characterisations of Bruckheimer's authorship over the dramas he executive-produces stress the commercial functions of his television production. Douglas Snauffer writing in *Crime Television*<sup>103</sup> discusses the 'distinct look' of the second *CSI* franchise spin-off *New York* as a threat to the commercial monopoly of the franchise. In an article by Claudia Eller and James Bates of the *Los Angeles Times*<sup>104</sup> Bruckheimer is described by CBS president Leslie Moonves as 'our No 1 supplier' in typically trade-oriented language<sup>105</sup>. It is worth remembering that personal expression is not necessarily the intended purpose of Bruckheimer's producership. Bruckheimer's actions are part of a branding exercise to group his programmes together to ensure greater audiences. All of the producer's standardising strategies (visual and narrative homogeneity, spin-offs and franchises) are about creating profitable commercial formulas, developing the brand name, and tying together a potentially disparate group of texts with a product label or guarantee. As well as demonstrating difference for commercial advantage, Bruckheimer police series also cultivate internal consistency for brand distinction in the market. This economic template for how Bruckheimer's programmes can continue to draw in viewers and maximise revenue, however, is the most significant contribution to the dramatic, narrative and stylistic distinction of Jerry Bruckheimer Television, as I show below.

To acknowledge that Jerry Bruckheimer Television evokes an authorial style requires a shift in perspective where branding represents authorship. Caldwell's *Televisuality*<sup>106</sup> argues that the 'personal touch is pitched and programmed on a regular basis'. But, for Caldwell, the personalisation of television is about creating author categories that can be used to brand and differentiate television texts for economic advantage. I agree that the US television author is linked to the isolating and grouping of programmes for promotional

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<sup>103</sup> Douglas Snauffer, *Crime Television* (London: Praeger, 2006), p. 203.

<sup>104</sup> Claudia Eller and James Bates, 'Hollywood Top Gun leads Charge on to Small Screen', *Los Angeles Times* (26 February 2003), A/1, 4.

<sup>105</sup> Ibid, A/4.

<sup>106</sup> Caldwell, *Televisuality*, p. 105.

purposes, but the impact is dramatic as well as commercial. The producer can be seen actively and intentionally making decisions that differentiate their programmes aesthetically from the rest of the network and schedule output. The marketable brand that develops around a particular producer demonstrates a doubling of authorial consciousness and market distinction rather than simply a commodification of authorship. For instance, the reproduction of an intransigent narrative formula within and across Jerry Bruckheimer's police series and the franchising of programmes within the Bruckheimer canon create an internal consistency in Jerry Bruckheimer Television. This consistency is linked to inter-network competition strategies and the saturation of television schedules<sup>107</sup> and yet is a quality that is traditionally one of the main signifiers of authorial influence. For all their celebratory rhetoric, auteur critics from the 1950s *Cahiers du Cinéma* to the auteur-structuralists of the 1970s were always more interested in showing how films could be consistent with a unified model of the director as well as genre and commercial production. Thus consistency is an indicator of authorial coherence even when it is produced by interventions that are commercial and position the text within the marketplace.

### **Jerry Bruckheimer: aesthetics**

Bruckheimer's economic approach to television production directly impacts on the audio-visual style of the programmes. The aesthetics of Bruckheimer's television series are dominated by computer animated simulations and digitally enhanced camerawork. Such aesthetics reflect Bruckheimer's commercial ambitions in two ways. Firstly, the predominant use of digital effects attempts to emulate the spectacle and expensive look of contemporary blockbuster Hollywood cinema, a commercial cinematic aesthetic with which Bruckheimer is already associated through blockbuster films such as *Top Gun* (Tony Scott, 1986) and *Bad Boys* (Michael Bay, 1996). Secondly, and more importantly, the spectacular use of computer

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<sup>107</sup> Taylor, 'Battle of the Brands' and Tom Shales, 'A Case for Cloning', *Washington Post* (May 3 2005), Calendar Section.

graphics resembles tendencies for what Caldwell<sup>108</sup> has termed 'stylistic excess' in US network television since the 1980s:

'Television has come to flaunt and display style. Programmes battle for identifiable style-markers and distinct looks in order to gain audience share within the competitive broadcast flow',<sup>109</sup>

Caldwell argues that both cinematic spectacle and computer graphics were deployed by networks as aesthetic strategies to allow programming to stand out and remain profitable in an increasingly saturated television market of multiple channels and cable television<sup>110</sup>. Bruckheimer's use of these strategies signals his attempt to gain commercial advantage through aesthetics. He implements these strategies through specific production methods. Bruckheimer's insistence on episode writers working alongside special effects teams in devising scripts, as reported in an interview with *CSI* producers Carol Mendelsohn and Ann Donahue for *Written By*<sup>111</sup>, allows for the integration of digital effects into the narratives of the episodes with several of the digitally animated sections containing key narrative information and lending 'a unique visual component to the writing'<sup>112</sup>. This supports the notion that Bruckheimer is intervening in the aesthetics of the programmes through providing a commercial philosophy for the series.

These strategies also make Bruckheimer's police programmes unusual within the genre, producing programmes that are aesthetically distinctive when compared to the norms of TV police drama. The heavy use of digital animation gives way to the appearance of fantasy television with their visual synonymy to science-fiction and the supernatural thriller

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<sup>108</sup> Caldwell, *Televisuality*, p. 5.

<sup>109</sup> Ibid.

<sup>110</sup> Ibid.

<sup>111</sup> Susan LaTempa, 'The Women of *CSI*', *Written By* October 6:8 (2002), pp. 28-35.

<sup>112</sup> Ibid, p. 31.

which skews representation towards anti-realism. For instance, the computer-generated tapeworm featured in a sequence from *CSI* 'Iced' (5/23) seen in Figures 3.5 and 3.6 resembles any number of aliens, monsters and fantasy creatures assembled by special effects workshops for science-fiction cinema and television while the digitally animated body interiors are the equivalents of simulated fictional worlds. The motif across the *CSI* franchise, *Without a Trace* and *Cold Case* of digitised tracking shots through computer generated body interiors shows the influence of science and medical television documentaries, as Karen Lury's work on *CSI*<sup>113</sup> has demonstrated, as well as the legacy of classic science-fiction films set within the human body, such as *Fantastic Voyage* (Richard Fleischer, 1966). This noticeably diversifies the range of television aesthetics typically available within the genre. The image in Figures 3.7 and 3.8 of a hologramic blue neon utility vehicle temporarily re-entering the present and passing through the bodies of the crime scene investigators is iconographically consonant with the screen representations of ghosts or apparitions and associates the garish colour and luminosity of these effects with phantasmagoria. As an example, the predominance of digital aesthetics in *Without a Trace* invites the programme-makers to incorporate more fantasy narration. This is shown most clearly in 'John Michaels' (3/22) which takes place within the protagonist's dreamscape in which FBI agent Jack Malone (Anthony La Paglia) investigates the disappearance of a man who turns out to be a future version of himself, complete with the actor in exaggerated prosthetic-based ageing make-up. This is within a television genre that even in its most stylised forms (the avant-garde camera tendencies of *NYPD Blue*, for example) is defined by verisimilitude and one which has gained a reputation for being conservative in form and aesthetically functional. Generic and stylistic hybridity which distinguishes Bruckheimer's series from programming norms, therefore, results from the producer's techniques for highlighting his programmes

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<sup>113</sup> Karen Lury, *Interpreting Television* (London: Hodder Arnold, 2005), p. 53.

Figures 3.5 and 3.6: A digitally animated tapeworm and body interior, *CSI*.



within the schedule. Even though his purposes are commercial, the aesthetics of Bruckheimer's programmes can be identified as an authorial trait. Bruckheimer's programmes feature signifiers that indicate to the viewer the aesthetic continuities provided by its producer. Uniform throughout Bruckheimer's police procedurals are the establishing shots of city skylines taken by helicopter-mounted cameras that track across the tops and sides of skyscrapers. This consistency of aesthetics which figures across the Bruckheimer police shows groups together the products within an authorial brand and acts as a consumer guarantee. Bruckheimer's uniform programming reflects his other production strategies for ensuring commercial success through aesthetic regulation. For instance, when Wagner attempted to darken the cinematography of *CSI*, several foreign distributors complained and 'Bruckheimer demanded that the photography be brought back to its original style'<sup>114</sup>

Transparent patterns of visual style in Bruckheimer's police series extend to signature shots. Fast zoom shots, completed by digital imaging that take the viewer from an exterior position of an object to a microscopic viewpoint within the interior of the same object, are prevalent throughout the series. This is signature because it is a principle of camera movement around which the visual style of Bruckheimer's police series is based. I am therefore discussing Bruckheimer's signature visuals as an authorial fingerprint in the same way an auteur critic would discuss Hitchcock's overhead shots. But rather than get stuck on a point about agency, which has haunted studies of Hitchcock especially in relation to sequences in *Psycho*, there is an immediate acceptance that Bruckheimer is not always responsible for putting these techniques into effect. More accurately, he is providing the framework of uniformity in which these repetitions are possible. This framework is one that is directly influenced by Bruckheimer's interests in maximising audiences and viewing

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<sup>114</sup> Bankston, 'Searching for Clues', p. 60.

Figures 3.7 and 3.8: Spectral flashback to the crash of the utility vehicle, *CSI*.





figures. I have focused here on Bruckheimer's programmes in the police genre but other fictional programmes produced by Jerry Bruckheimer Television provide good test cases for the aesthetic peculiarity of Bruckheimer's television oeuvre. The supernatural thriller *The Ghost Whisperer* makes even more explicit the use of digital effects as a route to fantasy television, continuing the graphic look and heavy use of digital animation to represent the story of an amateur medium communicating with spirits, but without needing narrative justification. The fantasy tendency, latent in the Bruckheimer police drama, is allowed full expression here. This suggests unified aesthetics of spectacle and stylisation in Jerry Bruckheimer Television that elide generic categories. These aesthetics are also significant as examples of Bruckheimer's identifiably personal interpretation of commercial television drama.

### **Jerry Bruckheimer: narrative form**

Bruckheimer's authorship is also evident in the characteristics of narrative form in Jerry Bruckheimer Television. The fixed and repeated narrative patterns of Bruckheimer's TV episodes in which variegation between episodes is minimised are clearly driven by an impetus towards attaining syndication deals. Selling the rights to broadcast US television series after their initial transmissions is a lucrative business and has traditionally ensured the long-term financial viability of making television series i.e. it is one of the means of making series profitable after first broadcast and recouping the money spent on a production. Making programmes appropriate for sale is an art in itself and Bruckheimer's series exhibit tendencies that increase their chances of future syndication. The self-containment of episodes and lack of diversity between them allows networks to show the series out of order without a loss of meaning or disparity between episodes, making the series more attractive propositions

for syndication<sup>115</sup>. *Law & Order* is also motivated by branding and attaining syndication. Wolf has freely admitted in an interview with Benjamin Svetkey in *Entertainment Weekly*<sup>116</sup> that the series is designed financially as 'two half-hour shows' in order to increase the chance of syndication rights. The drive for syndication in *CSI* is partially responsible for the distinctive dramatic method evident in the series. The programmes are marked by the elliptical cropping of incidents outside the professional case narratives and a resistance to characterisation. This is demonstrated by refusing to let emotional or domestic backstory become the basis of an episode, something that even Cohan has to acknowledge in his argument for complex characterisation in *CSI*<sup>117</sup>. These narrative tendencies are motivated by the need to restrict extraneous story and narrative complications that would jeopardise syndication.

The internal cohesion of the episodic formula therefore results from narrative adjustments to the programme to invite syndication. Through the mass-production of episodes and franchising series the formula is forcefully repeated. This makes the politics of Bruckheimer's series seem stable and coherent. The self-containment of each episode is marked by a crime narrative resolved within the forty-five minute TV hour through an act of scientific or technological discovery, which rehearses an argument that crime can be contained through scientifically-supported policework rather than being an ongoing social problem. For instance, in *Without a Trace*, computerised national databases economise the search for missing people whilst in *Cold Case* new forensic processes and technologies allow previously unsolved cases to be brought to arrest and trial. In each case, science and

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<sup>115</sup> I say this with the qualification that one of the most lucrative syndication purchases in the previous few years of US television has been HBO's *The Sopranos* by the network A&E, a series with an ongoing narrative and constantly changing narrative style. The series, however, has been edited and censored to be shown on network television which loses much of its radical content (violence, bad language, explicit sex) and otherwise points to the burgeoning market for US television and its related products which encompasses both quality and popular television.

<sup>116</sup> Benjamin Svetkey, 'The Long Arm of the Law', *Entertainment Weekly* 512 (12 November 1999), pp. 26-33.

<sup>117</sup> Cohan, *CSI*, p. 103.

technology remove any doubt or ambiguity that crime can be expunged from society. The programmes advocate the use of security state tactics of mass-surveillance not only as unproblematic tools of law enforcement but as narrative devices to increase efficiency. This ideology, consonant with right-wing thought on crime in society, is then repeated almost wholesale throughout the runs of all of the Bruckheimer police series. The coherence and consistency of politics within Bruckheimer's series is therefore tied to the set episodic formula and its repetition, which are the foundations of its appeal to syndication.

A narrative idiosyncrasy of Bruckheimer's series is the non-linear fragmentation of chronological time. The series are permeated with flashback interludes, episodes are often premised on flashback scenarios, and they frequently layer images of past events on to representations of the present. Flashbacks are signified by rigid conventions which emphasise the visual uniformity of the Bruckheimer brand, such as tinting the colour of the sequence or using a digitally imaged airborne tracking shot to make the transition from past to present. Thus the narrative quirks of Bruckheimer's television series also conform to the commercial imperatives of the brand and the consistency of audio-visual style. The flashbacks and apparitions of dead or missing people appearing in the present in the *CSI* franchise and *Without a Trace* indicate dissolution of chronology and time distinctions in the Bruckheimer narrative style. The *CSI* episode '4x4' (5/19) experiments with narrative time through a reverse chronology, cohering with the authorial deconstruction of linear progression. This is demonstrated with the frequent rewinding of the episode to play scenes backwards at several times the speed and return the narrative to before the chronological beginning of the episode. This complements perfectly the other techniques of time manipulation in the episode such as the dismantling of a wall using a series of time-lapse fades and the opening sequence in which the aerial master shot of Las Vegas suddenly accelerates into speeded-up footage of the city nightlife. *Without a Trace* also invokes a complex layering of narrative timescales

with 'Lost Time' (4/4) featuring flashbacks within flashbacks and alternating unpredictably between the three time periods established within the episode. This takes place in a scene in which a video image meta-textually contained within a flashback is fast-forwarded in an attempt to further confuse linear time. There is further evidence of the preoccupation with retrospective narration and time distortion in Bruckheimer television dramas in the detective series *Cold Case*. The concept centres on the re-investigation of unsolved crimes prompting frequent flashback sequences to the last thirty years and a dual timescale fluctuating between past and present in the narrative progression of an episode. It is an idiosyncratic play with narrative time that unifies a set of programmes and distinguishes them from the norms of network television generalities. Bruckheimer's plays with narrative time also recall the tonal differences to the police drama made by Wolf in *The Law & Order* franchise. Co-existing with neutral empiricism is an offhand sardonic tone that allows for subtle critiques of state and government. This distinguishes the series franchise through humour and satire rather than merely reproducing antiquated aspects of the police genre e.g. the empirical procedural. Instances of this include the strategic use of the well-known conspiracy theorist character from *Homicide: Life on the Street*, Detective Munch (played by comedian Richard Belzer), to provoke outrageous slurs on right-wing government and corporate enterprise in the guise of a wisecracking fool.

### **Jerry Bruckheimer: genre and politics**

As previously indicated, Bruckheimer's police programmes are strikingly individual in the contemporary television schedule in terms of the police genre. In terms of narration, these programmes are anachronistic anomalies resisting the shift to serialisation and long-term story arcs which is the narrative form that the contemporary police drama converted to wholesale, with a few exceptions such as the rival legal franchise *Law & Order*. Bruckheimer's engagement with populist television tradition, like *Law & Order*, revived a

classical template for commercial success, but does so as a means of achieving brand distinction within the contemporary schedule saturated with legal dramas in serial form, as discussed in the section on Bochco<sup>118</sup>. The containment of Bruckheimer's case narratives in discrete episodes has some notable exceptions, such as high profile two-parters e.g. 'Grave Danger' (Quentin Tarantino, 2005), but it generally holds that episodic narration is reduced to the fundamentals of a case which is resolved and replaced by another the following week. As such, this flies in the face of the majority of police dramas on US television (dramas generally for that matter) that now indulge in increasingly complex narrative arcs than span episodes, seasons and even the textual boundaries of programmes<sup>119</sup>. While it is true that there are still many US network series that are closed-ended such as *Bones* (Fox Television, 2005- ), a tendency towards open and ongoing narration has emerged in the majority of formerly episodic series such as medical drama *House* (NBC, 2004- ) and programmes that traditionally would have been comprised of closed episodes such the police mystery drama *Life* (NBC, 2007-2009), with its ongoing narrative of a detective trying to prove his innocence for a crime he was imprisoned for. Bruckheimer's television for the most part ignores these trends, choosing to align itself with a classical tradition of closed narration in US TV drama, as I will elaborate on below, as a means of standing out in the contemporary television landscape.

Central to this is Bruckheimer's resistance to the generic development of the US police series into a character-based serial since the 1980s, discussed in the material on Bochco. Bruckheimer's series keep the personal lives of characters in the background of the

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<sup>118</sup> In discussion with native viewers of US television, they have conveyed to me how much a series like *CSI*, which recalls the episodic formula series of US television from the 1960s and 1970s, performs a nostalgic function for viewers who had grown up in those decades. Without much evidence beyond the anecdotal, it is difficult to know whether the affect of nostalgia is one cultivated by Bruckheimer in order to gain access to particular demographics but it is certainly a possibility. Whether or not we can apply any commercial logic to the nostalgic response, Bruckheimer's police programmes are certainly designed to be deliberately anachronistic.

<sup>119</sup> Sconce, 'What If?', pp. 93-113.

series, allowing them to come into focus as an adjunct to a case narrative, or when novelty is required. This is the case with *CSI* 'Grave Danger', which is now regarded and marketed as a one-off TV movie, as well as end-of-season cliffhangers. Storylines are generally restricted to single episodes and about criminal cases, with the typical ending of *CSI* a cut-out to the credits screen at the very moment the outcome of the case is determined. Though the gender mix of the cast and the simultaneous storylines show that the last thirty years of police television have had some impact on Bruckheimer, narration is usually subordinated to one dominant storyline and the female characters to an authoritative patriarch. This shift backwards in time reintroduces the narrative formats and concomitant politics of the traditional US police drama. The 1950s US television procedural, which continues to be represented by *Dragnet*, was distinguished by episodic closure, professional narration and conservatism. Criminal cases were efficiently dispatched without exception within the timeframe of the episode; the factual narration prevented any ambiguity or emotional mitigation of crimes. The completeness of the arrest and containment of criminals suggested crime could be entirely abolished from society. Bruckheimer's police procedurals offer a techno-variation on this approach, using the narratively economical devices of science and technology to excise crime within the forty-five minute episode. In the *CSI* franchise, the musically rhythmic pace of the editing vastly reduces the protracted and complex laboratory and computer search sequences to montages of one or two minutes in length.

This differs from an increasing move towards liberal politics and moral ambiguity in the US police drama heralded by early 1980s police dramas such as *Hill Street Blues*, which took a compassionate look at the social deprivation and political neglect that contributed to crime, and recent socially-oriented cable series such as *The Wire*, which uses the police drama to discuss urban poverty. Bruckheimer's police series have refused to accept liberal ambiguities into their framework even when other series which are equally nostalgic for the

outmoded narrative formats of classical police drama, such as *Law & Order*, combine the traditional police drama episodic template with a morally complex perspective on crime and law enforcement. In Wolf's procedurals, the generic combination of a fact-gathering police procedural and a debate-oriented courtroom drama, one in each half of the episode, allows a criminal investigation in the traditional dispassionate style whilst permitting a discussion of the moral implications of the crime. This is the case in *Special Victims Unit* 'Or just look like one' (1/3) where the retention of a courtroom section allows for misogynistic parenting to be considered as a factor in a rape case where the perpetrator was given rape-romanticising comic books by his father. Bruckheimer's television heralded a wave of conservatively oriented crime drama that emphasised the use of science and technology to eliminate crime in society in the last decade. *CSI* and *Without a Trace* are counterparts of series such as Tony and Ridley Scott's novelty police procedural *Numb3rs* in which federal agents use mathematic equations to solve crimes lacking evidence or motive. In the case of the latter, Bruckheimer's series influenced the focus on science and technology to evoke a conservative attitude towards crime, and this has largely been taken up by American television drama in procedural series such as the military-industrial procedural *NCIS* (Belisarius Productions, 2003- ) and *Bones*, in which detectives use new scientific techniques to complete unsolved crimes of the past. But at the time of the first season broadcast, a conservative and largely scientific police drama was fairly exceptional.

Much commented on in the Bruckheimer drama are the attitudes towards the induction of women into male professional society. LaTempa's article in *Written By*<sup>120</sup> argues for the *CSI* franchise as a gender twist on the traditional police drama, citing textual instances of women saving men from hostage situations and female characters acting independently from their male boss. The supposedly sophisticated gender representation is linked to the

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<sup>120</sup> LaTempa, 'Women of CSI', p. 31.

authorial interventions of 'three confident women' on the *CSI* production and story editing staff and seen as a rebuttal to the hard, action-oriented aesthetics of Bruckheimer<sup>121</sup>. Clearly, this generic shift relates less to Bruckheimer and more to the female production staff working for him. The matching of feminine issues to the forensics strand of police drama was already present in 1990s and turn-of-the-millennium British police dramas such as *Prime Suspect* (Granada/WGBH, 1991-2006) and *Silent Witness* (BBC/A&E, 1996-). The female producers of *CSI* such as Carol Mendelsohn and Ann Donahue have re-located the sub-genre to a different national context and made a clear difference to the gender issues in the programme. In 'Nesting Dolls' (5/13), the all-female autopsy of a victim of domestic abuse and the discomfort and repressed shock available on the face of Sarah Sidal (Jorja Fox) as she rifles through file cases of abuse murders addresses the horror of domestic violence and empathy between women on either side of the police divide. This should be seen as a re-inflection of the kinds of graphic images of abused female bodies and gendered policing already witnessed within this forensics sub-genre. However, the representation afforded to feminine (or Feminist) issues in the programme is often rebuffed by the masculinist aesthetics of the Bruckheimer canon e.g. the military spectacle of *Top Gun* or the homosocial male bonding over violence in *Bad Boys*. Indeed, such progressive politics seems largely disingenuous within a franchise that contains *CSI: Miami*, a programme centred on Horatio Kane (David Caruso), who in 'Blood Moon' (2/13) appears as a chivalric rescuer of children's lives in gratuitous, slow-motion images of the protagonist emerging from the sea carrying a half-drowned Cuban refugee child. Horatio has nobly taken on his dead brother's girlfriend and son as his financial responsibility and single-handedly engages in armed combat with a heist team during a failed bank robbery. This head-on collision between an increase of female issues of representation and the remnants of a masculinised hero adventure with a

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<sup>121</sup> Ibid, p. 28.



sentimentalised patriarch point to a reactionary and traditional male presence lurking beneath a surface of political correctness. The influence of female producers on the original series of *CSI* is evident in the loosening of gender hierarchy compared to the spin-offs. There are degrees of difference in gender representation, especially between the original *CSI* and its first spin-off series *Miami* where the identifiably patriarchal yet oddly passive and bookish Gil Grissom is replaced by the chivalrous action hero Horatio Kane. Mendelsohn and Donahue's moments of female empowerment and address shifts are mitigated by Bruckheimer's cinematic traditions of male spectatorship and action heroes. This shows how different perspectives within production are present but contained within producer frameworks, which there are several examples of in the thesis.

### Conclusion

In contemporary US TV drama, the growing dominance of franchises and production monopolies under the figurative authority of a text-intervening producer is undeniable. These industrial shifts impact significantly on the definition of television drama authorship. However, corporate authors are still attached to the text through continuing textual interventions. Bochco is the fulcrum around which the ideological debates within a set of generically and politically diverse programmes revolve. He provides an authorial consciousness and persona that is continuous throughout the various series and negotiates transitions in genre television. Bruckheimer's economic strategy of viewer-enticing visuals and digitally-enhanced imagery is at the centre of production practices on his programme and provides a source of aesthetic unity in his programmes. His rigid formulas for narrative and genre are authorial inflections of television form and content that distinguish his programmes from other network television drama of his period. This is from a producer said to be completely outside the creativity of his programmes. The array of collaborators within these large series or production collectives does not unhinge the authorial centrality of these

executive producers. Distinctive directors and writers within Bochco programmes combine with pre-conceived visions and innovate within authorial patterns. The artists working within a Bruckheimer series are subject to the economic strategies and ideological imprints laid down by the executive producer even if they occasionally add to the politics of representation in the programme.

The role of the media in forms ranging from newspapers to DVD extras is also an essential part of authorship discourse in the contemporary period. Rather than this being a 1980s phenomenon, this thesis has shown that media discourses both self-authored and by journalists have paralleled and intersected with television drama authorship throughout its history. In this chapter, the addition of author discourse in DVD extra material has been noted, particularly its use as a means of downplaying secondary contributions from collaborators by executive producers. Newspaper and magazine appearances, whether self-penned articles or interviews and features, continue to construct persona and discourses around producer figures (as seen in Chapter 1) with this platform increasingly becoming the means through which producers communicate their intentions to viewers. Media reports on producers' company activities have been incredibly useful for showing the corporate and commercial affiliations of television authors. However, the executive producer's involvement in production companies is typically used as a way of denying their authorship or 'personal touch'<sup>122</sup>. Producers maintain control over large collectives through dramatic formulas implemented in production (Bruckheimer's narrative, generic and aesthetic uniformity) and continuity between programmes (Bochco's interconnected debates). Conversely, corporate authorship has led to an increase in the personalisation of producers, either figuratively (Bochco's biographical production logo) or in text and production (Bruckheimer's programme branding).

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<sup>122</sup> Feuer et al., *MTM*, p. 17.

Where do the case studies fit in to the history and historiography of US television drama more broadly? The permanent industrial shift of authors into signature production companies noted in this chapter affirms the situation described by Feuer et al. as well as many other media commentators whereby producers are implicated in corporate philosophies<sup>123</sup>. However, through corporate management of a set of programmes executive producers have been able to maintain control of areas such as aesthetics, narration and genre conventions. Media and scholarly notions of television such as cultural forums, political economies and genre production have been revised here to include the influence of authorship. Theories and histories of television can therefore be modified to include the agency of executive producers. Finally, these case studies demonstrate that the producer role is and has always been a powerful one in terms of control over programming. This should not, however, be taken as agreement with scholars such as Pearson<sup>124</sup> that the historical narrative of American television drama gravitates towards the increasing autonomy of the producer, culminating in the 1980s-2000s. On the contrary, writers, directors and other secondary artists make significant inroads into text and production throughout these periods, as has been demonstrated here. Roles centred on writing, direction and production of individual episodes or parts of a programme run have an institutional and industrial function, as is demonstrated in the next chapter.

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<sup>123</sup> Feuer et al., *MTM*, p. 17.

<sup>124</sup> Pearson, 'The Writer/Producer', p. 13.

## **CHAPTER FOUR**

### **GUEST AND SECONDARY AUTHORS: EXCEPTIONAL EPISODES**

#### **AND AUTHOR SPACES IN RECENT US DRAMA SERIES**

This chapter provides a useful complication to the argument that has developed in the previous two chapters that American television drama authorship since the 1960s has emphasised the creator/producer figure and their executive responsibilities. In addition to these roles, there are still spaces in contemporary US television drama for authorship based on the writing and directing of individual texts. Authorial significance can still be attributed to artists who are not creators or executive producers and who work only on sections or single episodes of a series. Alongside the emergence of long form or long running US television drama since the 1980s there has also been a historically cyclical return to the notion of the series episode as a one-off drama and authors as writers or directors of teleplays. There remains scope within television drama production cultures for authorial contributions from secondary artists such as episode writers and replacement producers, whose work is individualised within a series<sup>1</sup>. Authorship over individual texts or parts of a series has been adapted from anthology drama traditions to incorporate cumulative narrative form, series conventions, and the imprint of primary artists such as executive producers. This chapter approaches the topic differently from Chapter 3 by stressing alternative forms of authorship to the creator/producer model, reaffirming how secondary artists need to be incorporated into the author paradigm.

The chapter evaluates new authorial roles that have appeared in contemporary long-term television narratives which have historical continuities with older modes of US

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<sup>1</sup> Whilst I will be focusing on writing and directing in this chapter, this principle could also apply to personnel outside of these roles such as cinematographers, composers and, in certain cases, actors.

television drama authorship. The first of these is the 'guest author', a writer and/or director brought in to a series in order to author a single episode that is often, but not always, positioned as exceptional or narratively independent in the series run. Guest authors combine the function of anthology playwrights and directors (discussed in Chapter 1) to produce a thematically and stylistically individual work, with the role of series writers and directors to maintain running storylines and narrative or aesthetic programme conventions (mentioned in Chapter 3). The second of these is the 'secondary author', a producer and/or writer subordinate to or following the main artists who arrives part-way through the series run and takes over a number of episodes or seasons of the programme. This nomination pertains to the continuing capacity of returning episode writers and directors to establish a mini-corpus within the larger narrative canvas of a long-running series and refers back to how recurring playwrights in 1950s anthology playhouses carved niches of thematically continuous texts (addressed in Chapter 1). The notion of secondary artists intervening in and interacting with the conceptual framework of a series is one that has been relevant in every period of television drama authorship discussed. These institutionalised authorial spaces in contemporary US television production allow artists to appear distinct of a programme formula and/or original authors, and to re-mediate series conventions.

Guest authorship is intrinsically linked to the contemporary production culture of US network television drama. Most guest authorship comes from outside television mainly from cinema and theatre, but occasionally literature and journalism. This mode of authorship, therefore, partly derives from industrial trends of writers and directors emigrating from the cinema and theatre into network television in the 1980s. TV scholarship has demonstrated that the recruitment of personnel from more legitimate art forms serves the purpose of

promoting the cultural value of American television drama. Caldwell<sup>2</sup> has argued that the art form status bestowed on 1980s 'boutique' television by critics is partially determined by 'auteur imports' from cinema. Directors of independent US cinema such as Barry Levinson and David Lynch arrived in American network television in the 1980s and 1990s exporting cinematic discourses of authorship and creativity to network television. A similar claim is made by journalists in the 1980s about theatre émigrés. Steven Farber<sup>3</sup> historicises the movement of US theatre artists into TV within the ongoing propensity of playwrights to emigrate to more financially rewarding media such as television, arguing that 'the economic difficulties writing for the theater today have made playwrights particularly receptive to offers from television'. Recent prominent examples of guest authorship include several independent Hollywood directors crossing over to television; for example Quentin Tarantino directed an episode of *ER* (Amblin Television/John Wells Productions, 1994-2009) and a two-part episode of *CSI* (Jerry Bruckheimer Television, 2000- ). Guest authorship also includes writers such as actor and film screenwriter Michael Imperioli's screenplays for one-off episodes of *The Sopranos* (HBO, 1999-2007), a series in which he also played a leading role<sup>4</sup>. Many of their contributions are highly regarded in the episodic canons of these series, sometimes appearing at a formative stage of the programme and creating narrative templates for future episodes.

Secondary authorship is an industrial mechanism allowing for the preservation and renewal of long-term television series in which a programme is handed over from the original creator to a second producer, or temporarily transferred to a subordinate writer or producer, who alters the series. This industrial role is tied to the expansion of narrative arcs and series length in US television fiction since the 1980s that necessitates replacement writers and

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<sup>2</sup> John Thornton Caldwell, *Televisuality: Style, Crisis and Authority in American Television* (New Jersey: Rutgers University Press, 1995), p. 46.

<sup>3</sup> Steven Farber, 'Playwrights see New Promise on the Small Screen' *New York Times* (19<sup>th</sup> Dec 1986), p. 35.

<sup>4</sup> The cinematic origins of the artists poses questions about an industrial relationship between US television and Hollywood cinema and inter-medial aesthetics which are outside the scope of this thesis.

producers to maintain a series<sup>5</sup>. These production changes are not usually drawn to the attention of viewers by the press but are synonymous with stylistic, narrative or thematic developments in a series which are observed in newspaper or magazine reviews and implicitly recognised by everyday viewers, but not normally received by either in terms of new creative personnel. For instance, the viewer reviews for *The Shield* (Fox Television/MiddKidd Productions, 2002-2008) episode 'Strays' (3/11 tx. 18.05.2004) directed by David Mamet on teleography website tv.com, feature comments that suggest viewers have acknowledged changes from series norms in this episode ('This episode is such a departure it should have been a dream sequence'<sup>6</sup>). Mamet is not, however, acknowledged or mentioned once as a possible reason for these temporary shifts in style and content. Examples of secondary authorship include *ER* producer John Wells taking over *The West Wing* (NBC, 1999-2006) from executive producer Aaron Sorkin mid-way through the series run. This nomination also describes episode writers such as *The Wire* (HBO, 2002- ) creator David Simon's previous scripts for *NYPD Blue* (20<sup>th</sup> Century Fox/Steven Bochco Productions, 1994-2007) and *Homicide* (Baltimore Pictures, 1993-1999). The issue in these cases is almost always the degree of independence that secondary authors attain from the original series creators and the relationship between the secondary author's objectives and formulised conventions of a given series.

### The case studies

My case studies for this chapter are David Mamet's guest appearances as screenwriter for the *Hill Street Blues* (MTM, 1980-1987) episode 'A Wasted Weekend' (7/12 tx. 13.01.1987) and director for *The Shield* episode 'Strays'. I will also examine David Chase's writing and production of episodes in later seasons of *The Rockford Files* (Universal

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<sup>5</sup> Discussed in Jeffrey Sconce, 'What If?: Charting Television's New Textual Boundaries' in Lynn Spigel and Jan Olsson (eds.), *Television after TV: A Medium in Transition* (Durham & London: Duke University Press, 2004), pp. 93-113.

<sup>6</sup> Extract from the 'Reviews' section of 'Episode Guides' of *The Shield* on tv.com ([http://www.tv.com/the-shield/strays/episode/320477/reviews.html?tag=ep\\_guide;reviews](http://www.tv.com/the-shield/strays/episode/320477/reviews.html?tag=ep_guide;reviews)).

TV, 1974-1980) and his executive production of the final two seasons of *Northern Exposure* (Universal TV, 1990-1995). I analyse how authorial politics and dramatic style impact on the screenplay for 'A Wasted Weekend' and discuss changes to the narrative conventions and address of *Hill Street Blues* brought about by Mamet's authorship. I demonstrate how Mamet used the role of director in 'Strays' for authorial identification as a distinctive audio-visual stylist and to consolidate the thematic integration of the text. His direction also indicates an auteur disciplining of dialogue and performance. I examine how Mamet's agency, oeuvre and persona figure in the episode's uses of serial narrative form and dramatic style. I analyse a number of Chase's episodes as writer/producer for *The Rockford Files* and comment on how his episodes inflect on existing themes and extend the range of representation within the series whilst also temporarily re-shaping dramatic conventions and political viewpoint. I also examine Chase's interventions into programme conventions of genre and narrative form within and across his episodes. I look at Chase's discursive contributions to *Northern Exposure's* discussions of art and culture in his seasons as executive producer, focusing on his use of cinema imagery. I also analyse Chase's role in character development in light of external production pressures and observe interrelations between the established conventions of the programme and Chase's core themes as seen in *The Sopranos*.

David Mamet is a critically acclaimed and politically controversial theatre playwright who began his career in the 1980s and went on to become a film screenwriter-director in the 1990s. Mamet's stage plays are dialogue and character-driven and straddle realist and absurdist paradigms, ranging from naturalist social commentary in *Glengarry Glen Ross*<sup>7</sup> to the avant-garde formalism of *Lakeboat*<sup>8</sup>. His films tend to be more genre-based and usually focus on crime or fraud, as in *House of Games* (1987) and *Heist* (2001), with narratives that often deceive the viewer. He has made the two guest appearances described above and

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<sup>7</sup> David Mamet, *Glengarry Glen Ross* (London: Methuen, 1984).

<sup>8</sup> David Mamet, *Lakeboat* (New York: Grove Press, 1981).



written a number of unproduced screenplays, before co-creating military drama series *The Unit* (CBS, 2006- )<sup>9</sup>. Mamet has been chosen to represent the guest author in this thesis, because they typically cross from film and theatre and import cultural value from more legitimate art forms; as a Pulitzer Prize winner, one of a wave of playwrights moving to television in the mid-1980s and a film screenwriter-director, Mamet fits this category well. Mamet has also been both a guest writer and director of individual television episodes. He can be used to demonstrate how this mode of authorship functions in different artistic roles and the difference in value placed on the role of director compared to the writer in production regimes. Mamet also has a core set of stylistic and thematic specificities and strong political viewpoints that have a transformative influence on television series and can be easily exploited by programmers and critics. One of the key conceptualisations of Mamet's theatrical authorship is through patriarchal gender politics, particularly his misogynistic representations of women and dominant machismo. Alain Pette<sup>10</sup> and Dennis Carroll<sup>11</sup> acknowledge that Mamet attracted controversy from the international arts media for plays that were construed as attacks on feminism. This will be discussed at greater length below. Critics and scholars have also noted the authorial distinction of Mamet's elliptical dialogue style and caricatured it as a separate language or idiom. Braun describes Mamet's dialogue as 'fractured dialogue and polysyllabic pretension', 'clipped diction and clever one-liners'<sup>12</sup> and as a closed language or speech group ('Mamet-ese')<sup>13</sup>. I demonstrate how this cultivated effect of dialogue is wielded and manufactured within these television episodes to personally distinguish the texts. Throughout the section on Mamet, I draw the reader's attention to

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<sup>9</sup> Mamet's recent success as a TV series producer doesn't disguise that during the years of his guest authorship in television series he was isolated from a permanent position in the television industry and should very much be considered an outside influence.

<sup>10</sup> Alain Pette, 'The 1980s' in Christopher Bigsby (ed.), *The Cambridge Companion to David Mamet* (Cambridge: Cambridge University Press, 2004), pp. 74-76.

<sup>11</sup> Dennis Carroll, *David Mamet* (London: MacMillan, 1987), pp. 63-70.

<sup>12</sup> Heather Braun, 'The 1990s' in Christopher Bigsby (ed.), *The Cambridge Companion to David Mamet* (Cambridge: Cambridge University Press, 2004), p. 109.

<sup>13</sup> *Ibid*, p. 117.

instances where the guest authorship paradigm can be used to challenge and refine existing scholarly perceptions of programmes and production cultures. For instance, his distinctive direction of *The Shield* and contribution to its story and character arcs calls into question claims made by Caldwell<sup>14</sup> about the insignificance of secondary artists and the episode director's inability to transcend the imprint of primary artists.

David Chase is the writer, director and executive producer of *The Sopranos* and a veteran of American network television series, having written and produced episodes of popular yet experimental genre series such as *Kolchak: The Night Stalker* (Universal TV, 1974-1975). He executive produced offbeat quality series drama in the 1990s such as *Northern Exposure* and *I'll Fly Away* (Brand/Falsey, 1991-1993). Chase's television drama is politically incendiary and intertextually dense, with particular emphases on issues of ethnicity and multiculturalism as well as media and social identity. His authorial profile in media coverage and scholarship comes entirely from *The Sopranos* and previous work in network television has been largely dismissed, often on the insistence by Chase himself of his remove from these series. Chase has been chosen in order to rectify the perception of his television writing and producing prior to *The Sopranos* as anonymous. This misconception is due to his diminished industrial role and previous programmes being seen as more consonant with the aesthetic and ideological tendencies of network television (e.g. genre, conservatism) than his authorship. My research shows that Chase's authorial voice can be distinguished from the other artists and tendencies of some of the network programming he has worked on. Therefore, Chase's authorship, while heavily discussed in term of *The Sopranos*, is still absent from conceptualisations of earlier network programmes where it can be usefully deployed. Chase's artistic contribution to a programme has often been assessed by the level of author biography available in the text. This is most notable in articles by David Lavery and

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<sup>14</sup> John Thornton Caldwell, *Production Culture: Industrial Reflexivity and Critical Practice in Film and Television* (Durham and London: Duke University Press, 2008).

Robert J. Thompson<sup>15</sup> who argue that Chase's personal experiences in psychoanalysis shape the thematic and conceptual core of *The Sopranos*. This extends back to earlier network television writing and producing where it had been used as an instrument of personalisation. Chase's unique qualities have often been described as straddling closed and serial narration. Lavery and Thompson<sup>16</sup> argue that Chase's authorship in *The Sopranos* can be found in the interplay between his editorial stewardship over the series arc and also in the production of one-off anthology-style episodes. However, this duality of serial and closed narration also characterised his earlier television series. There is a scholarly and journalistic characterisation of Chase as a cinephile which often leads to him being miscategorised as a pseudo film director. This derives from Chase's own conceptualisation of his television work as beholden to European and Hollywood auteur cinema<sup>17</sup> and Lavery's descriptions of the formal and production structures of *The Sopranos* as comparable with cinema<sup>18</sup>. Rather than treating Chase's television work as cinematic in form and production, I will assess the impact of cinematic intertextuality and film studies within Chase's earlier television writing and producing.<sup>19</sup> I challenge the notion that Chase becomes authorial only when he casts off from network television and subverts its norms, particularly Lawson's<sup>20</sup> argument that Chase's authorship is based on 'breaking the rules of television'. The discrediting of Chase's network television writing and producing on this basis disguises his customisation of popular television aesthetics, formats and tropes and the development of key authorial themes and stylistic signatures in these earlier television programmes where he played a diminished industrial role. Whilst both these choices re-canonise artists already held in high cultural and

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<sup>15</sup> David Lavery and Robert J. Thompson, 'David Chase, *The Sopranos* and Television Creativity' in David Lavery (ed.), *This Thing of Ours: Investigating The Sopranos* (London: Wallflower Press, 2002), pp. 18-19.

<sup>16</sup> Ibid, pp. 23-24.

<sup>17</sup> Ibid, pp. 218-220.

<sup>18</sup> David Lavery, 'Can this be the End of Tony Soprano?' in David Lavery (ed.), *Reading The Sopranos: Hit TV from HBO* (London: I.B. Tauris, 2006), pp. 3-5.

<sup>19</sup> Lavery and Thompson, 'David Chase', pp. 20-23.

<sup>20</sup> Mark Lawson, 'Mark Lawson talks to David Chase' in Janet McCabe and Kim Akass (eds.), *Quality TV: Contemporary American Television and Beyond* (New York: I.B. Tauris, 2007), p. 200.

critical esteem, my analysis shifts the focus to their facility with popular narrative forms of television drama.

Before I begin the chapter, I want to briefly outline where my argument is positioned in relation to existing scholarship on television authorship. This chapter seeks to redress the overemphasis on the creator/executive producer role in recent TV studies, particularly in the American context. It challenges scholarly assumptions of the creator/executive producer's unrivalled autonomy over text and production and rectifies the absence in these accounts of artists falling outside the 'writer-producer' paradigm. This fits with my approach throughout the thesis of recognising collaborators as having an authorial impact on programming. It also attempts to balance out the emphasis on producers in Chapter 3 in order to present a more rounded view of contemporary US TV drama authorship. As previously discussed, Roberta Pearson<sup>21</sup> argues that writer-producers in the contemporary period of US television have a totalising authority over a programme. She suggests this is due to the extent of their influence over production and their creative autonomy within the industry ('the new hyphenate auteurs have control over the day-to-day running of the show'<sup>22</sup>). In arguing this, Pearson depicts her producer case study Joss Whedon as an artist in control of every aspect of production ('Whedon thought that a television hyphenate would have more control over his material than would a film scriptwriter'<sup>23</sup>) and even constructs a historical narrative in which producers traditionally intervene in and control all areas of production ('as did their classic network counterparts'<sup>24</sup>). This account of television authorship over-privileges the writer-producer leaving no space for recognition of secondary artists and denies that the producer's authorship is mitigated by any other contributors or that difference or originality can come from artists below the role of producer. Chapter 3 demonstrated that the producer is a key

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<sup>21</sup> Roberta Pearson, 'The Writer/Producer in American Television' in Michael Hammond and Lucy Mazdon (eds.), *The Contemporary Television Series* (Edinburgh: Edinburgh University Press, 2005), pp. 11-27.

<sup>22</sup> Ibid, p. 17.

<sup>23</sup> Ibid, p. 20.

<sup>24</sup> Ibid, p. 17.

figure in contemporary US TV authorship but also that personalisation comes from artists outside the production hierarchy. This is why I now focus on artists who are subservient to the production status quo in some way, either through their temporary status, deferred entry to the programme or minor production role (e.g. episode directors). This chapter will counteract the critical tendency towards producer autonomy by observing how secondary artists have transformed or temporarily deviated from the programme identity established by leading producers. I will also discuss how many guest or secondary artists have located their episodes or seasons as an extension or revision of the producer's dramatic template so that rather than it being an unyielding formula, it becomes raw material that temporary or subservient artists use to produce work of originality and difference. In some contemporary British television authorship studies, constructions of writer-producers as auteurs also undermine the recognition of significant contributions from secondary artists. For instance, Kim Newman's *BFI TV Classics* monograph on long-running science-fiction series *Doctor Who* (BBC, 1963- )<sup>25</sup> argues that only with the arrival of Russell T Davies in a roaming 'writer-producer' capacity in 2005 can the programme be considered 'authored'<sup>26</sup> despite distinctive serial writing, direction and unique production tenures in the long history of the programme.

This bias towards the 'writer-producer' also contaminates scholarship that focuses on secondary production roles, such as Maire Messenger Davies' article 'Quality and Creativity in TV'<sup>27</sup> in which the discussion of television episode writers is restricted to artists who also fulfil obligations as producers<sup>28</sup>. Davies examines contemporary *Star Trek* (Paramount

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<sup>25</sup> Kim Newman, *BFI TV Classics: Doctor Who* (London: BFI, 2005).

<sup>26</sup> Ibid, p.113.

<sup>27</sup> Maire Messenger Davies, 'Quality and Creativity in TV: The Work of Television Storytellers' in Kim Akass and Janet McCabe (eds.), *Quality TV: Contemporary American Television and Beyond* (London: I.B. Tauris, 2007), pp. 171-184.

<sup>28</sup> The Newman book on *Doctor Who* was soon followed by articles such as Dave Rolinson's "'Who done it': discourses of authorship during the John Nathan-Turner era' in David Butler (ed.), *Time and Relative Dissertations in Space: Critical perspectives on Doctor Who* (Manchester: Manchester University Press, 2007), pp. 176-189 which acknowledged the (re)shaping contributions of episode writers and secondary producers to

Television, 1966-2005) writers Michael Piller and Brannon Braga who are defined by 'their role as writer-producers, if not full-scale managerial hyphenates'<sup>29</sup>. With Braga, the concept of a 'recognisable personal style'<sup>30</sup> to his scripts for the series is lost as Davies describes how he 'moved from being the "bad boy" of the script writing team...to having major executive responsibility'<sup>31</sup>. She conflates primary and secondary roles to the point where the former contribution is indistinguishable from the latter. Furthermore, Davies argues for Piller's writing for the series being 'able to go along with the apparent straitjacket of the "Roddenberry Box" [the template of the series' original producer] and creatively and shrewdly adapt it to his own authorial ends'<sup>32</sup>. However, Davies chooses a prominent artist in the production hierarchy whose role is largely given over to maintaining the conceptual identity of the series. In this example, Piller has accepted Roddenberry's authority and has failed to develop or expand the established conventions of the series. To avoid this in my analysis, I select examples of authors such as the guest artist who remain firmly outside a programme's original or main production team. With secondary authors, I look at artists who stand at a distance from the programme by working on an episode-by-episode basis or as a producer for a short time and instigate a change of attitude and approach from the original creators.

### Media Commentary on Guest and Secondary Authorship

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the continually changing identity of the programme. I follow the latter articles in downplaying the original writer-producers of the programmes in this chapter so as not to revert to a totalising description of the producer's role and to resist the argument that only this role constitutes authorship. References to original producers will be restricted, therefore, to moments of convergence or meeting between primary and secondary or guest authors and examples where other artists have re-invented or revised these principles along subjective lines. Whilst changes in programme identity and replacement production teams stand out more obviously in an ongoing series such as *Doctor Who* which needs periodic re-imaginings, it is a principle that also applies to contemporary American television drama series that span a number of years of broadcast. Re-directing focus to secondary or guest artists can help illuminate the mechanisms by which programmes develop over time and take on new and varied perspectives and thus extend our knowledge of television practice.

<sup>29</sup> Davies, 'Quality and Creativity', p. 173.

<sup>30</sup> Ibid, p. 174.

<sup>31</sup> Ibid, p. 180.

<sup>32</sup> Ibid, p. 179.

This section is a critical review of the coverage in American newspapers and magazines of Mamet's guest television writing and directing and Chase's writing and production for television in a secondary role. I use this media material as a resource for evaluating the extent to which guest and secondary authorship were industrially widespread and contemporaneously discussed in media debates about television and how my approach will intervene in and extend the existing debates. A dominant discourse in the newspaper and magazine journalism on Mamet's television writing and directing is the quality brought to television drama by the guest author. Steven Farber in the *New York Times*<sup>33</sup> identifies how cultural and artistic respectability is invoked by employing a member of the American theatre establishment to write an episode of a television series, demonstrated by the recruitment of Pulitzer Prize winner Mamet by the *Hill Street Blues* producers. Farber implies that playwrights emigrating to television in the 1980s returns US television to the prestige status enjoyed when anthology playwrights dominated television production in the early 1950s:

'Playwrights have written for television at least since the heyday of "Playhouse 90" in the 1950's...The more surprising development is the number of playwrights working for the three commercial networks'<sup>34</sup>.

This article suggests that the media use guest authors from outside television to hail a revival of 'golden age' periods of quality and re-conceptualise television as culturally respectable by exposing its clandestine relationship to legitimate art forms. The baggage of Mamet's prestigious film and theatre work impacts on the reception criteria and level of scrutiny applied to these series with critics commenting on the availability of Mamet's stylistic traits

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<sup>33</sup> Farber, 'Playwrights see New Promise', p. 35.

<sup>34</sup> Ibid, p. 35.

such as ‘crisp and incisive’ dialogue<sup>35</sup> and the analysis of the episodes achieving an intellectual rigour that might otherwise be reserved for reviews of Mamet’s avant-garde playwriting<sup>36</sup>. We can see this journalism, therefore, as similar to the reception of anthology dramatists in 1950s television reported in Chapter 1. These reviews exploited authorship to suggest television’s cultural legitimacy over the cinema and quality over theatre with the key difference being that now critics look outside television to artists from the cinema and theatre for this validation. This comparison reaffirms that the media visibility of US authors is consistent throughout TV history, as shown in previous chapters. Television moving to DVD formats has, however, clearly maintained the visibility of authorship in TV drama, as discussed in the literature review and Chapter 3. DVD extras on TV drama box sets specifically aid the recognition of guest authorship in a particular episode. For instance, the episode commentary on ‘Strays’ for the Season Three box set of *The Shield* spends the first 10 minutes of its run discussing the background to and impact of David Mamet choosing to direct an episode of the show<sup>37</sup>.

There are other significant changes to the reception criteria of American television drama brought about by coverage of the guest author. O’Connor’s<sup>38</sup> comment that Mamet’s episode of *Hill Street Blues* ‘offers several variations on confrontations involving life and death’ demonstrates that guest authors encourage journalists to interpret a programme in terms of a set of overarching themes and how the writing explores them. The media’s author interpretations of ‘A Wasted Weekend’ were prompted by the interstitial material on television channels (trailers, advertisements, continuity announcements) which heavily

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<sup>35</sup> Ibid.

<sup>36</sup> John Maynard, ‘A Military Drama worth Saluting’ *The Washington Post* (5<sup>th</sup> March 2006).

<sup>37</sup> Evidence collected from episode commentary on ‘Strays’ 7/12 *The Shield Season Three* DVD (20<sup>th</sup> Century Fox/Sony Television, 2004).

<sup>38</sup> John J. O’Connor, ‘Review/Television: When News becomes Happy Talk’ *New York Times* (5<sup>th</sup> December 2008).



promoted Mamet's guest contribution to the series<sup>39</sup> as well as advance newspaper reports and industry gossip of his involvement with the programme<sup>40</sup>. It also suggests, however, that the impact of guest authorship is primarily thematic and intra-textual, which I want to pursue. The shift in media coverage away from representing the serial or long-running television text as cumulative or ongoing and instead treating episodes as if discrete texts supports my notion of spaces for bounded and authored texts that still exist within the guest author formulation. However, I avoid in my analysis the marginalisation of ongoing stories and arcs that the narrowed focus of media reception demonstrates, as it is evidently still an integral part of the guest author's approach to narration.

The newspaper and magazine coverage of Mamet's television writing and directing demonstrates that the guest authored exceptional episode of a long-running series is an institutionalised concept in contemporary network series. Press industry reports<sup>41</sup> show *Hill Street Blues* as a series that uses a number of contributors from literature; suggesting that Mamet is located within a plurality of non-television writers within the programme's production structures. Other examples include political journalist Bob Woodward and literature professor John Romano. In *The Shield*, Mamet's directorial spot is situated by Steve Johnson<sup>42</sup> within a number of directors with distinctive audio-visual styles who make an impact directing individual episodes in the series such as Pilot director Clark Johnson. This has continued more recently with Hollywood director Frank Darabont. This is contextual support for my understanding of the guest author role as industrially significant and validates my enquiry into this area as a niche within contemporary television production culture.

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<sup>39</sup> Source for this is tv.com's 'Episode Guides' on *Hill Street Blues* ([http://www.tv.com/hill-street-blues/a-wasted-weekend/episode/52052/summary.html?tag=ep\\_guide;summary](http://www.tv.com/hill-street-blues/a-wasted-weekend/episode/52052/summary.html?tag=ep_guide;summary)).

<sup>40</sup> This reporting is to be found in Craig Moddero, 'Casting Around' *Los Angeles Times* (19<sup>th</sup> October 1986) and Lee Margulies, 'Update' *Los Angeles Times* (9<sup>th</sup> November 1988).

<sup>41</sup> Donna Rosenthal, 'Moonlighting', *Los Angeles Times* (12<sup>th</sup> October 1986).

<sup>42</sup> Steve Johnson, 'The Shield-Back to Basics...not Bodies' *Chicago Tribune* (9<sup>th</sup> March 2004).

The newspaper and magazine coverage of David Chase's network writing and production reflects the low level of media visibility around the role of temporary or replacement artists. This also represents how secondary authors such as David Mamet are able to gain contemporaneous coverage by being established artists in other media (theatre, film) while artists such as Chase, who are yet unknown, go unmentioned at the time of broadcast but are then analysed as authors retrospectively. In general, there is a tendency for Chase to be kept separate from the media coverage of programmes in which he works in a secondary position. Chase's earlier network television efforts only start to become regarded as individually distinctive and authorially coherent following the auteurist interpretations of *The Sopranos*, which then facilitates reappraisals of earlier programming as moving towards a personal style. This is from Patricia Burkhardt Smith writing in *Creative Screenwriting*<sup>43</sup> in 2001: 'Every show he's been involved with, from *The Rockford Files* to...*Northern Exposure*...has benefited from Chase's dark humor and complex characterisations'. This creates two issues. Firstly, the completist urge to construct a stable narrative of Chase's television authorship can distort the authorial value of these programmes, making it difficult to extract from a growing artist discourse around Chase. Secondly, the re-reading of these programmes using the conceptual paradigms of *The Sopranos* uproots them from their relationship with the commercial mainstream of network television and conflates them with the values of specialist subscription cable drama. This suggests caution in analysing Chase's earlier television and calls upon greater textual and contextual justification for these claims. It also indicates a distinction *within* secondary authorship where artists who are already known in the media perform a different function to those who remain obscure or invisible. Invisible secondary authors still alter a programme to a personal design but visible secondary authors also have to fit their work into pre-existing conventions and styles of their oeuvre.

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<sup>43</sup> Patricia Burkhardt Smith, 'David Chase (Interview)', *Creative Screenwriting* 8:1 (January/February 2001), pp. 37-39 and Simi Horwitz, 'A Mobster at Mid-Life' *Washington Post* (14<sup>th</sup> March 1999).

Newspapers and magazines do, however, remark on changes in the direction and tone as well as shifts in traditional foci of a series that take place after Chase started working on a programme. Andrew Pixley<sup>44</sup> in *TV Zone* comments on 'far more humour creeping in' to *The Rockford Files* which coincides with Chase's arrival and he mentions a Chase-written episode when talking about deviations from series norms in later seasons. These are, however, not acknowledged to be a result of Chase's agency nor conceptualised as new authorial perspectives. I want to demonstrate that significant alterations to these series can be traced to the addition of secondary authors and that, despite his media invisibility at the time, Chase's authorial contributions to these series are pivotal to understanding the conventions of the series in addition to the approaches of the series creators. This demonstrates how authorship can help us conceptualise television drama; explaining why television programmes change and how long form drama works. Chase was deemed to be responsible for a change in the style, tone and dramatic conventions of TV series he worked on, as in the case of the last two seasons of *Northern Exposure*. However, his contribution is only ever recognised as a reinforcement of the work of the series' founding artists e.g. the creators<sup>45</sup>. I will change the emphasis of this discussion to look at how Chase interpreted the work of previous artists on a series and adapted their authorial styles. The issue becomes, therefore, whether, in his early television series where he was working in a secondary capacity, Chase had a distinctive voice and style. There is much media discussion about whether work Chase produced as a secondary artist can be sufficiently conceptualised as authorial prior to *The Sopranos*. Paul Lieberman's article on Chase<sup>46</sup> portrays these early programmes as workaday jobs made for financial reasons and argues that Chase's auteur vision can never be realised in commercial

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<sup>44</sup> Jerry Crowe, 'The Lights Slowly Dim on *Northern Exposure*' *Los Angeles Times* (12<sup>th</sup> July 1995) and Andrew Pixley, 'It's only Rockford and Roll', *TV Zone* 172 (February 2004), pp. 36-37.

<sup>45</sup> John J. O'Connor, 'A Wistful Sendoff-cum-wake for that Paradise of the North' *The New York Times* (26<sup>th</sup> July 1995) and Allan Johnson, 'Long Goodbye-The Final Curtain finally falls on cranky *Northern Exposure*' *Chicago Tribune* (4<sup>th</sup> July 1995).

<sup>46</sup> Paul Lieberman, 'Godfather to this Bunch of Gangsters' *Los Angeles Times* (14<sup>th</sup> January 2000).

television formats. On the other hand, in the period before the media fetishisation of Chase's *The Sopranos*, he was occasionally held partially responsible for a programme's success in its ongoing media coverage, although never solely given credit ('[one of] the writers at the heart of the series [*The Rockford Files*])'<sup>47</sup>.

The notable exception to this consensus is Christopher Wicking in a *Time Out* article about *The Rockford Files*<sup>48</sup>. Wicking was writing from a position that privileges the notion of American television fiction as artist-centred given his other publications in the field<sup>49</sup> but was able in the 1970s with only *The Rockford Files* as evidence to construct Chase's authorship by pointing to conceptual, dramatic and character links across the episodes written and produced by the artist<sup>50</sup>. Wicking<sup>51</sup> also makes the distinction between Chase simply being one of the programme's many critically acclaimed and award-winning writers, such as Juanita Bartlett and creator Stephen J. Cannell, and providing an 'outsider's eye' that 'added a new dimension to the series' in the psychologised and sociological representation of the criminal and the incorporation of contemporary American crime cinema e.g. the New Hollywood gangster movies of Martin Scorsese. Wicking's<sup>52</sup> observation about crime and cinephilia being two of Chase's most distinguishing characteristics categorises the key themes of Chase's authorship decades before the same tendencies are noted as Chase's auteur influence on *The Sopranos*<sup>53</sup>. The article is essential as it gives me contextual validation, rather than merely retrospective claims, for interpreting Chase's earlier work as part of his authorial paradigm. Wicking begins the work of delineating how authorial distinction can be elicited from a secondary position on part of a series, which I explore further in this chapter.

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<sup>47</sup> Author Unknown, 'This Week's Picks' *Washington Post* (27<sup>th</sup> November 1994).

<sup>48</sup> Christopher Wicking, 'From the files of: James Scott Rockford', *Time Out* 503 (7 December 1979), pp. 26-29.

<sup>49</sup> I refer here to Christopher Wicking and Tise Vahimagi, *The American Vein: Directors and Direction in Television* (London: Talisman, 1979), a critical encyclopaedia of American television directors.

<sup>50</sup> Wicking, 'James Scott Rockford', pp. 27-29.

<sup>51</sup> *Ibid*, pp. 27-29.

<sup>52</sup> *Ibid*, pp. 27-29.

<sup>53</sup> *Ibid*, p. 28.

A significant part of the media coverage of Chase's early television work is the artist's continuous use of interviews and statements to the press to deride the institutional and ideological politics of network television. This aspect of media visibility has become a ritual of television drama authorship. It is found in Steven Bochco's press interviews and public appearances, which are covered in Chapter 3, and also looks back to the self-presentation of 1950s anthology drama writers such as Paddy Chayefsky, as shown in Chapter 1. It has been important in this thesis to note that television drama artists are not just authors of programmes but of a personal discourse. Chase exploits the access he is granted to the media through various secondary roles to construct himself as an opponent of network television. He uses interviews to decry the anonymity and artistic poverty of the network television product, as in his interview with Wicking<sup>54</sup>: 'A lot of television writing in the so-called "dramatic" series is basically very anonymous.'<sup>55</sup> These concepts subsequently become defining aspects of his authorial persona during his publicising of *The Sopranos*. Chase's interview comments about network television allow journalists such as Steve Johnson and Allen Johnson<sup>56</sup> from the *Chicago Tribune* to position him as the antithesis of the network system leading to the re-conceptualisation of his cable television work as an implied critique of earlier network programming. Furthermore, Chase's media commentary on the 'strictures' he has had to work under in network television and his freelance and fortuitous involvement with series such as *Northern Exposure*<sup>57</sup> leads commentators to conclude that author style is not to be found in his earlier programming. This indicates a position (or possible myth-construction) that I want to depart from. Despite the media (and self) characterisation of the antithetical status of Chase and commercial television, the two are not mutually exclusive and

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<sup>54</sup> Wicking, 'James Scott Rockford', pp. 27-29.

<sup>55</sup> Ibid, p. 27.

<sup>56</sup> Steve Johnson, 'Tony! Tony! Tony!' *Chicago Tribune* (4<sup>th</sup> March 2001).

<sup>57</sup> Peter Biskind, 'An American Family', *Vanity Fair* (April 2007), p. 192 and Mark Lee, 'Wise Guys: A Conversation between David Chase and Tom Fontana', *Written By* 11:4 (May 2007), p. 18.

network form does not invalidate claims to these programmes' authorial value. This relates to the dismissal of Bruckheimer as an author on similar grounds, as discussed in Chapter 3.

**David Mamet: as writer: *Hill Street Blues* 'A Wasted Weekend'**

*Hill Street Blues* was a primetime network police series known for its multiple narration and serial story arcs, character complexity and naturalist techniques, and genre subversion and hybridity. Co-created by Michael Kozoll and Steven Bochco, the programme's open narrative form and address to cultural capital would dominate US quality television in the following decades. The series launched the careers of several canonical US television writers and producers such as Steven Bochco and David Milch and used a number of established guest writers with literary backgrounds, including journalist Bob Woodward. Mamet came to write an episode for the programme's final season primarily through his wife Lindsay Crouse who was at the time playing a recurring guest role in the series as Officer Kate McBride. At episode twelve in season seven, 'A Wasted Weekend' arrived midway through a number of ongoing story arcs, including a cluster of narratives on institutionalised racism in the precinct. Mamet chose to ignore most of these for his episode, referring only to Lieutenant Hunter's (James B. Sikking) demotion to Sergeant (a change Mamet had to incorporate into his screenplay at a late stage) and Sergeant Jablonsky's (Robert Prosky) retirement. Further details of the self-contained storylines in this episode can be found in the episode plot synopses in Appendix E.

Mamet's authorship in 'A Wasted Weekend' is identifiable through noticeable shifts in political viewpoint. These centre on patriarchal representations of gender and dramatic explorations of masculinity. The political discourse of Mamet's authorship temporarily supersedes the traditional ideologies present in the series. Scholarship on Mamet's theatre and film career defines the writer through his chauvinism and/or the incorporation of gender

debates into his work. Piette<sup>58</sup> notes how several of Mamet's plays, including *Oleanna*<sup>59</sup>, which ends with the militant feminist protagonist Carol being brutally beaten for correcting her professor's sexist language after she makes a false accusation of rape, have been interpreted as misogynistic and anti-Feminist. Piette contends that aspects of his stage writing can be seen as positive reinforcement of male comradeship and Heather Braun<sup>60</sup> argues that his early plays were formed of an 'aggressive masculine world' of 'pseudo macho males' that excludes and victimises women. Accordingly, the representation of women in this episode follows this pattern. In the opening station house scene, Officer Lucy Bates (Betty Thomas) protests against the male officers' hunting trip (see Appendix E for plot synopses) on the grounds that it reinforces masculine hegemony ('a boy's club'/'no girls allowed'). She is made to appear irrational with her arguments defeated by logical male cognition (Bates: 'poor defenceless creatures'/Renko: 'if you can eat it, you can kill it'). The episode also features the guest character of Ms. Fletcher (Ellen Barber) who falsely accuses Lieutenant Goldblume (Joe Spano) of rape to compensate for her partner's sexual disinterest in her. As in other Mamet-authored plays, female characters in this episode are demonised as political extremists and caricatured as hysterical rape criers. Through the narrative excursion of the men's hunting trip, Mamet creates a masculine sphere consonant with his playwriting and in the debate between Bates and Hunter over the humanistic value of the hunting trip he constructs a defence of recreational gun sports as essential homosocial rituals. A pseudo-military logic dominates the episode and we can see Mamet using particular characters as mouthpieces for his political view. This is the case with Lieutenant Hunter, a character more usually satirised for his right-wing militarism who here is the vehicle through which Mamet reasons his sociological arguments for traditional masculine pursuits. This is quite a departure from the

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<sup>58</sup> Piette, 'The 1980s', pp. 74-76.

<sup>59</sup> David Mamet, *Oleanna* (London: Methuen, 2001).

<sup>60</sup> Braun, 'The 1990s', p. 109.

conventional representations of women as confident professionals and emotionally rounded human beings and the lampooning of the right-wing extremes of US policing in the series.

In the episode, there is a much more didactic form of engagement which contrasts sharply with the liberal centrist position of compassionate mediation the programme usually takes. Robin Nelson<sup>61</sup> represents many of the programme's critics in arguing that 'liberal balance' acts as a 'neutralising mechanism' in *Hill Street Blues*. The politics of the series are marked by a compromise between two fundamentally opposing ideologies that espouses a neutral, expedient and often equivocal solution to a social problem<sup>62</sup>. During episodes, as the police investigate crimes, certain characters espouse views on policing and society (youth crime, the use of force) which represent political extremes. Typically these characters are Lieutenant Hunter, representing right-wing militancy, and Lieutenant Goldblume, representing a liberal or compassionate viewpoint on crime. In the course of an episode, Captain Furillo (Daniel J. Travanti) will be asked to preside over this ideological disagreement and produce a non-ideological solution that takes into account practical or immediate concerns e.g. public safety. Furillo's solution will usually be an unsatisfactory one that pleases neither Hunter nor Goldblume but in fact negotiates a settlement out of the two views. For instance, in 'Can World War III be an Attitude?' (1/4) the station going under from gangs leads to a debate between Goldblume and Hunter over the use of anti-riot units, Goldblume objecting on liberal grounds against para-military tactics by police officers. Mamet undoes this political moderation firstly by marginalising Captain Furillo, whose expedient approach to management most reflects the moderate perspective of the series, in reducing his role effectively to a cameo. Mamet also uses monologue and direct viewer address to shift the drama to rhetoric and dogma. Goldblume's speech to the boy scouts is a

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<sup>61</sup>Robin Nelson, *TV in Transition: Forms, Values and Cultural Change* (London, Macmillan, 1997), p. 48.

<sup>62</sup>Although Todd Gitlin, *Inside Prime Time* (New York: Pantheon, 1983), p. 306 regards this as evidence of a 'postliberal' comment on the failures of liberalism to motivate social change, the essence of liberal politics is still there in the seeking of middle ground against political extremes.



polemic presented with Goldblume facing the camera and delivering a monologue straight to the viewer without distancing or mitigating devices. The audience is situated as passive observers, an extension to the seated audience of boy scouts who silently and motionlessly witness the speech. The words are a rhetorical argument for police state consensus, arguing for the police as the embodiment of 'the will of the people' and a social institution preventing anarchy.

The dominant style of dialogue in 'A Wasted Weekend' is the incomplete, simultaneous and overlapping patterns of speech that are synonymous with Mamet's plays and films. Scholars perceive this method of speech organisation as a uniquely authorial cipher<sup>63</sup> and it is defined predominantly through its broken or elliptical quality<sup>64</sup>. However, Mamet's dialogue is also written to be continuous and fast-moving between speakers, mitigated by continual interruptions (both within and without a character's speech) and highly repetitive with characters often stuttering or staggering lines. Conversely, dialogue in the series proper, though often overlapping, is usually shown in flowing, eloquent and articulate patterns that clash with the disjunctive and halting delivery in this episode. In the opening scene of 'A Wasted Weekend', for instance, we have clipped, economical and rapid dialogue between Buntz and McBride and lines full of repetition and ellipsis (Goldblume: 'I'm just, I'm just...I'll meet you there'). Rather than this being a complete invention of the guest writer, we can identify Mamet's use of dialogue as a stylised variation on the series' dialogue conventions of multiple conversations shown simultaneously and juxtaposed within a single shot. This is particularly true of the series' typical opening scenes where the camera tracks through the station house set and moves between different character's exchanges which overlap as the camera shifts to a different set of characters and exterior scenes. These

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<sup>63</sup> Although, as is pointed out in Carroll, *David Mamet*, p. 26, not all Mamet drama is cast in this mould of speech but despite this it forms a very useful indicator of his authorship given the frequency with which it appears throughout his oeuvre.

<sup>64</sup> Braun, 'The 1990s', p. 118.

scenes in which foreground dialogue and background noise are often held in equal balance reflect the naturalist approach of recurring series directors Robert Butler and Gregory Hoblit, the Kozoll/Bohco method of parallel dialogue scripting, and the verite documentary precedents for the series such as *The Police Tapes*, discussed in the previous chapter. Whilst superficially similar in technique, these styles of dialogue differ greatly in purpose and effect as usual forms of dialogue in the series adopt the aesthetics of naturalism (documentaries, newsreels, realist filmmaking) and cultivate coherent reproductions of reality whilst Mamet's episode uses the idiosyncratic idiom of a writer which fragments the authentic flow of speech.

The degree of difference of Mamet's authorial style of dialogue from the usual forms of dialogue in *Hill Street Blues* is demonstrated by changes in performance and vocal delivery. The primary objective of these aesthetic techniques throughout *Hill Street Blues* is verisimilitude whereas there is considerable debate about Mamet's intended effects. David Sauer and Janice Sauer<sup>65</sup> argue that Mamet's dialogue is dually realist and opaque whilst Carroll<sup>66</sup> argues that Mamet's speech is meant as a stylisation of reality not an attempt to capture it. On the one hand, Mamet's dialogue style serves as an enhancement of the surface naturalism of the series by conveying ruptures and overlaps in speech, reproducing in dialogue the uneven and imbalanced soundscape of a desired audio reality. However, the dialogue style also gestures towards the fragmentation and discontinuities of language in Mamet's plays and thus also connotes an authorial stylisation or regulating of the text. For instance, Mamet's dialogue and instructions to actors in the screenplay clearly indicate the intention to discipline speech and performance within a known authorial style. Here is an example:

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<sup>65</sup>David Sauer and Janice A. Sauer, 'Misreading Mamet: Scholarship and reviews' in Christopher Bigsby (ed.), *The Cambridge Companion to David Mamet* (Cambridge: Cambridge University Press, 2004).

<sup>66</sup>Carroll, *David Mamet*, p. 30.

'GOLDBLUME: I'm not going. I'll have to meet you there. (*Beat*). I'm going to be tied up here 'til eleven thirty. I'll drive up and meet you there. (*Beat*).'<sup>67</sup>

Mamet's regulation of the pace of delivery and halting of lines as demonstrated here recalls the presentation of dialogue and actor directions in Mamet's play scripts. This can also be seen in the arrangement of dialogue into short, clipped sentences and the phonetic emphases of key words throughout the screenplay. Though upon viewing, this change in performance style could be easily mistaken for a hyper-inflection of the programme's verisimilitude, not uncommon in a series that occasionally spills over into pantomime comedy and melodrama, a new artificiality and verbal stylisation can be observed in the acting within the episode. The performance of (Charles Haid) as Officer Renko is instrumental in this regard. Haid follows the screenplay to the letter, for instancing pronouncing the line written 're-cre-a-tion' with the same staggered and broken quality and giving his delivery over to the rhythms of Mamet's speech, seen particularly in the opening station house scene where the actor begins to almost sing the lines.

Mamet re-interprets 'A Wasted Weekend' as a self-contained teleplay rather than a segment of an ongoing serial arc. A typical episode of *Hill Street Blues* will continue the narration of several ongoing storylines from previous episodes, some of which will progress on to the following episode. The episode will also have storylines following on from previous programmes that are resolved or temporally closed within the hour and storylines that are completely internally contained. Each episode normally has simultaneous storylines which are dispersed across the ensemble cast, formally associating the programme with soap opera. As Robin Nelson<sup>68</sup> has shown, *Hill Street Blues* is a series that juggles serial and self-

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<sup>67</sup> Quoted from the screenplay for 'A Wasted Weekend' published in David Mamet, *Five Television Plays* (University of Michigan: Grove Weidenfeld, 1990), p. 133.

<sup>68</sup> Nelson, *TV Drama*, pp. 30-39.

contained episodic narration in what he has termed a 'flexi-narrative' format<sup>69</sup>. 'A Wasted Weekend' marginalises ongoing story arcs and privileges the storylines originated and resolved within the episode. The episode deviates from the themes that straddle the season and replaces them with issues distinctive to the episode. Mamet therefore inflects the role of guest writer to revive the notion of the US television drama as an anthology play or even the early episodic series in which continuing protagonists co-existed with entirely new situations, locations and supporting casts every week<sup>70</sup>.

Mamet reduces the storylines down to three with a maximum of three characters involved in each sub-plot, thus significantly reducing the plural narration and diversity of the cast. In this respect, it is also significant that for the majority of the episode, the action is moved outside the typical locales of the station house and urban patrol routes into firstly a woodland log cabin and then a deserted rural highway. The episode focuses in on three storylines motivated by events within the episode. The restriction of timescales so that the episode covers just over a day in length aids the intra-episode resolution of the storylines. These narrative changes allow for a fuller re-conceptualisation of long form television drama style as one that continues to incorporate anthology-like episodes in its continuing runs. The change of location and reduction of characters highlights the stand-alone qualities of the episode which can then be related to the shift in authorship of this particular episode. The concentration on a handful of characters is another signifier of exceptional episodes within US television drama with one-off programmes dedicated to a small number of characters who are usually transported to a different location. This has become a staple feature of the narration of contemporary long-running US series. Select episodes of *The Sopranos* consist

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<sup>69</sup> Gitlin, *Inside Prime Time*, pp. 306 also suggests that the serial elements of the series were reduced from the second season onwards as a concession to part-time viewers and the 'modular storylines' that were network television norms in the 1980s.

<sup>70</sup> As Christopher Anderson, in *Hollywood TV: The Studio System in the Fifties* (Austin, Texas: The University of Texas Press, 1994), p. 208 notes in his narrative analyses of the 1950s Warner Brothers western television series such as *Gunsmoke* (CBS, 1955-1985).

of a small group of characters on excursions stretching from upstate New Jersey to Italy. This is done for several reasons (mainly economy and short production schedules) but it can also represent the incorporation of anthology narration and authorship into the long-running series, such as in *The Sopranos* episode 'Pine Barrens' (3/11). The farce of two supporting characters attempting to dispose of a body in snow-filled New Jersey woodland provides a change of focus and scenery conducive to the re-authoring of the text through guest director Steve Buscemi.

Mamet also re-organises the narrative as thematically self-contained as in an anthology play. The social component of the series, represented by the ongoing issue of institutionalised racism in this season, is abstracted into discursive meditations on universalised philosophical themes, using characterisation, events and dialogue to explore and debate such issues as mortality, duty and ethics. Several narrative incidents involving the use and misuse of guns provoke discussion about moral values in combat. The final two scenes have Renko irresponsibly firing a gun after remarking that he 'didn't even fire a shot' on their hunting trip, selfishly adding gunfire to an event in which no use of arms was necessary. We also witness Goldblume embarking on the qualification for the licence to a second handgun following his kidnapping in which a shooting would have been appropriate but was not done. The impact of death threats upon the human psyche is explored in Jablonsky's war story in which he reacts to his life being threatened in wartime by murdering a young security guard and Goldblume facing his mortality through being forced to dig a grave for his impending murder. Consequently, Mamet encourages the interpretation of 'A Wasted Weekend' as conducive to authorial readings by establishing a core set of themes around which the episode is integrated with each storyline acting as a variation on one or two themes.

Mamet is explicit in his emulation of the US anthology playwrights of the 1950s. In his introduction to *Five Television Plays*<sup>71</sup>, he demonstrates that his understanding of television derives from 'The Golden Age' with their 'nightly and weekly...excellence'. Here Mamet clearly emphasises his predilection for television as individual, self-contained and authored works that are aptly manifested in the anthology form. This re-invention of the narrative style of the series by a visiting artist contradicts Pearson's notion that the licence to innovate and experiment with television lies with the series writer-producer because of their creative freedom within the television industry ('Hyphenates more generally can now dare to be different'<sup>72</sup>). She relates this to the television drama producer's growth in industry stature during the 1980s<sup>73</sup>, which *Hill Street Blues* creator Bochco is seen as instrumental in. Evidently, the capacity for television of difference and individuality is not only restricted to writer-producers but also ingrained in the guest author's subversion and play with dramatic norms in one-off episodes. This is not to say that Mamet completely elides the narrative conventions of the series. Indeed, the guest author has a dual function to observe both an individual style and a programme formula. For instance, in the opening stages of the episode there is a scene in the station house which interweaves the various characters and storylines through a single location, paying homage to the notion of the programme as an ensemble piece by featuring occasional lines from a wider range of regular characters that will hardly appear in the rest of the episode. There is evidence, however, in the original screenplay for the episode<sup>74</sup> that Mamet actually envisioned a much smaller narrative canvas of characters and storylines and that the broadcast text is actually a compromise between Mamet's reduced anthology-style episode and a multiply narrated ensemble drama. The original text consisted of only two major storylines (the hunting trip and the kidnapping, with occasional returns to

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<sup>71</sup> Mamet, *Five Television Plays*, p. vii.

<sup>72</sup> Pearson, 'The Writer/Producer', p. 25.

<sup>73</sup> Ibid, pp. 16-17.

<sup>74</sup> Mamet, 'A Wasted Weekend', pp. 131-170.

the station house as remains in the broadcast version) but a third major storyline (Officer McBride's accidental shooting of a suspect) was added between script and broadcast. Given that this storyline features Mamet's then wife Lindsay Crouse in a guest starring role, it is possible to think of the addition as a means of author identification through biographical and career reference, since Crouse is also an actress synonymous with Mamet's plays and films, even if it mitigates some of the narrative differences his episode of the series employs.

### **David Mamet: as television director: *The Shield* 'Straits'**

*The Shield* is a cable police drama series with an ensemble cast set in the gang-populated area of Farmington in Los Angeles. It is a procedural series following the officers of an anti-crime unit known as 'The Barn' and an internal investigations drama following the attempts to prosecute corrupt detective Vic Mackey (Michael Chiklis). The series is known for its anti-hero protagonist and the ambiguity of its characters, stylishly filmed action sequences, explicit levels of disturbing violence, and its depiction of a corrupt and failing LAPD. Like 'A Wasted Weekend', Mamet's appearance as a guest director for an episode of *The Shield*'s third season was aligned with the introduction of his wife. Mamet's second partner Rebecca Pigeon appeared in a recurring guest star in the role of Joanna Faulkes, the wife of a rapist and serial killer. The working relationship Mamet forged with creator and co-writer of the episode Shawn Ryan would lead to the two co-creating military drama *The Unit*.

Mamet creates directorial distinction in 'Straits' through self-conscious and excessive variations on the programme's routinised audio-visual style. His direction riffs on the erratic mobile camerawork used in the series' action sequences by taking it to extremes of visual distortion in the pre-credits section. He does this through the constant tilting of the camera from side to side and brief jumps and jolts to the stability and fixity of the camera. Mamet also uses these camera techniques in interior-set scenes dominated by dialogue where there is no action or urgency, such as Detective Claudette Wyms (CCH Pounder) and Detective

'Dutch' Wagenbach's (Jay Karnes) debriefing in Captain Acevada's (Benito Martinez) office (See Appendix E for episode plot synopses). The technique is overemphasised and flaunted without narrative motivation in order to announce Mamet's particular stylisation of the programme aesthetic and reappropriation of visual norms. Mamet also creates extreme versions of the programme's convention of fast panning or zooming with several sequences (the beating of a suspect, Wagenbach in the Captain's office) moving the camera in and out from character's faces at a speed where the image keeps going in and out of focus (See Figures 4.1 and 4.2). Mamet's cultivation of visual originality and signature images within 'Strays' must be contextualised by Steve Johnson's<sup>75</sup> comment that Mamet is only one of several distinctive visual stylists with a 'penetrating eye' who have directed for the series, including Clark Johnson, director of the formative episodes of *The Wire*. John Caldwell in *Production Culture*<sup>76</sup> argues that in contemporary American fictional television series 'an act of individual production performance establishes a model that the rest of the crew performs over the life of the series'.

With reference to direction of *The Shield*'s pilot episode by Clark Johnson, Caldwell says 'a director or cinematographer will establish a defining look for a filmed pilot, then all the subsequent journeyman directors and cinematographers hired from each episode will emulate that look'<sup>77</sup>. Whilst I have identified this as the case in series such as *NYPD Blue* in Chapter 3, I have also noted instances where Caldwell's 'journeyman' has made individual contributions to the style, concept and meaning of the text. With Mamet's direction of 'Strays', his status is different as he is a guest author with an established body of work who brings with him assumptions and promises of a known personal style to the episode; that is his function with critics and viewers of the programme. He is not a 'journeyman' in the same way a director who can remain anonymous to the viewer is. With greater license than an

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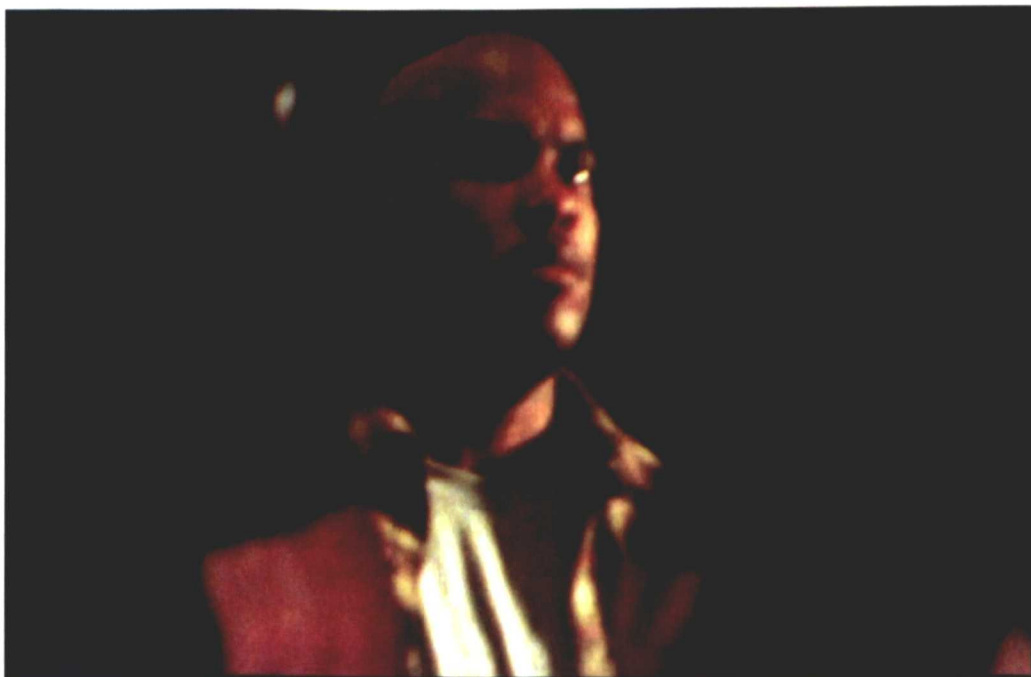
<sup>75</sup> Johnson, 'Back to Basics'.

<sup>76</sup> Caldwell, *Production Culture*, p. 227.

<sup>77</sup> Ibid, p. 227.



Figures 4.1 and 4.2: Camera zooming into actor's faces in *The Shield* 'Strays'.



episode director, Mamet can build upon the intervention possible in this role and affect a temporary re-mediation of the programme's style. Caldwell's point is still relevant here as the legacy of Johnson's formatted style for the programme endures and provides the visual template that Mamet works from since much of his direction is a version or variation of these qualities. But, throughout the programme, Mamet's direction constructs an alternative mode of directorial expression alongside the inured visual conventions, one more reminiscent of the 'defining look' of a primary intervention into a series. This is the balancing act of the guest author; how to remain independent but also observe the programme concepts of the original authors.

To a large extent Mamet as guest director is able to re-mediate content through dialogue and performance. Dialogue in 'Strays' is directed so that it reproduces authorial preconceptions of Mamet's speech both as written in the published scripts for his plays and in productions thereof directed by Mamet, which are the most autonomous versions of the writer/director's work. This refers back to Mamet's approach to theatre direction which Dennis Carroll<sup>78</sup> argues is based upon 'direct presentationalism' with actors as vessels for communicating linguistic meaning and stage methods prioritising the correct speech rhythms, emphases and intonations of words, citing the influence of Samuel Beckett and Harold Pinter. Mamet directs performance in 'Strays' so that dialogue is compacted into rapid patterns of back-and-forth speech. Thus lines that would be unremarkable in most television dramas appear shortened or condensed. Performance and dialogue therefore reflects the dramatic interactions that occupy the majority of stage time in Mamet's best known plays. The example below demonstrates that directors have a significant impact on dramatic style. This is in a scene just following the opening credits between Wagenbach and the wife of the 'cuddler rapist', Joanna Faulkes, in the police waiting room. Here is a typical exchange:

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<sup>78</sup> Carroll, *David Mamet*, p. 122.

Faulkes: You're bringing in my husband. Isn't that right?

Waagenbach: He's agreed to make a statement.

Faulkes: I need to talk to him.

Waagenbach: That's not possible.

Faulkes: Why not?

The extract communicates basic essential narrative information both between characters in the diegesis and to the viewer. The dialogue as written has a naturalistic flow and the choice of words seems largely perfunctory. However, the actors stay perfectly still while they deliver the lines, the camera cuts to head shots of the two speakers and this section of dialogue is filmed mostly in a long take with only one cut in the action. This minimalism and fluency of *mise-en-scène* allows for dialogue to progress continuously without audio-visual restrictions or actor pauses. The actors omit natural gaps between lines and resume speech from the tail end of the previous line and they quickly change intonation between sentences rather than pronounce the pause ('You're bringing in my husband *rising inflection* isn't that right?'). Pigeon in particular maintains a monotone level of delivery throughout much of her dialogue that produces speed and continuity between lines. Following this directorial intervention into performance, this exchange becomes more like an obviously stylised sample of quickfire minimal dialogue from a Mamet play, such as this from *Glengarry Glen Ross*<sup>79</sup>:

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<sup>79</sup> This corresponds to another example of Mamet's television direction, the 2007 *Ford Edge* advertisements 'Quieter than a Lexus' and 'Faster than a BMW' (tx. 17 April 2007) in which Mamet similarly takes dialogue that alternates between speakers and manipulates it to conform to authorial preconceptions. Mamet eliminates the gaps and pauses through an unbroken sequence of speaking across the actors' lines, as with the previous example from 'Strays', but also through editing out dead time in between lines, and making the actors perform the lines at speed. The stillness of the actors' bodies and their dispassionate delivery of lines prevent emotion or inflection drawing out the time which is re-emphasised by head and mouth shots of the actors to reduce the drama down to pure dialogue. Mamet's ability to reproduce an identifiably authorial method of performed dialogue within a thirty-second commercial reinforces how his direction of actors and cameras in 'Strays' imposes auteur uniformity on the drama. It indicates the role of directorial instruction and control over performance that can make the director equal to the writer in terms of shaping the text as authored.

Moss: Did I say that?

Aaronow: Did you talk to Graff?

Moss: Is that what I said?

Aaronow: What did he say?

Moss: What did he say? He'd *buy* them.<sup>80</sup>

Whereas Mamet largely ignored the serial dimension of *Hill Street Blues* in 'A Wasted Weekend', his direction of *The Shield* in 'Straits' plays a key role in the serial development of long-term narrative and character arcs in the series. The episode is significant mainly for the maintenance of long-running storylines. Within the episode, we witness the ticking over of several ongoing story arcs, as well as the escalation of season-long narratives (See Appendix E). The episode also portrays events that will have long-term ramifications on characters, such as Wagenbach's humiliation by the 'cuddler rapist' which brings about depression and disillusion in the character for the remaining episodes of the season. Mamet's control over the realisation of these serial arcs contributes to their development. For instance, his direction of Jay Karnes in the climactic cat strangling scene in 'Straits' (See Appendix E) influences the representation of Wagenbach in the final few episodes of the season as nonchalant, catatonic and psychotically violent. Mamet has the actor appear in a state of inertia due to shock with the actor looking from side and not knowing where to move. He suggests a new callousness in Wagenbach's behaviour by having him unemotionally dropping the cat's dead body on to the ground, and he foregrounds the intensity and pleasure in Dutch's eyes which we see through the director's choice of extreme close-up on the actor's face (See Figure 4.3). This is not a one-off episode in which Mamet has license with story to

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<sup>80</sup> Mamet, *Glengarry Glen Ross*, p. 19.

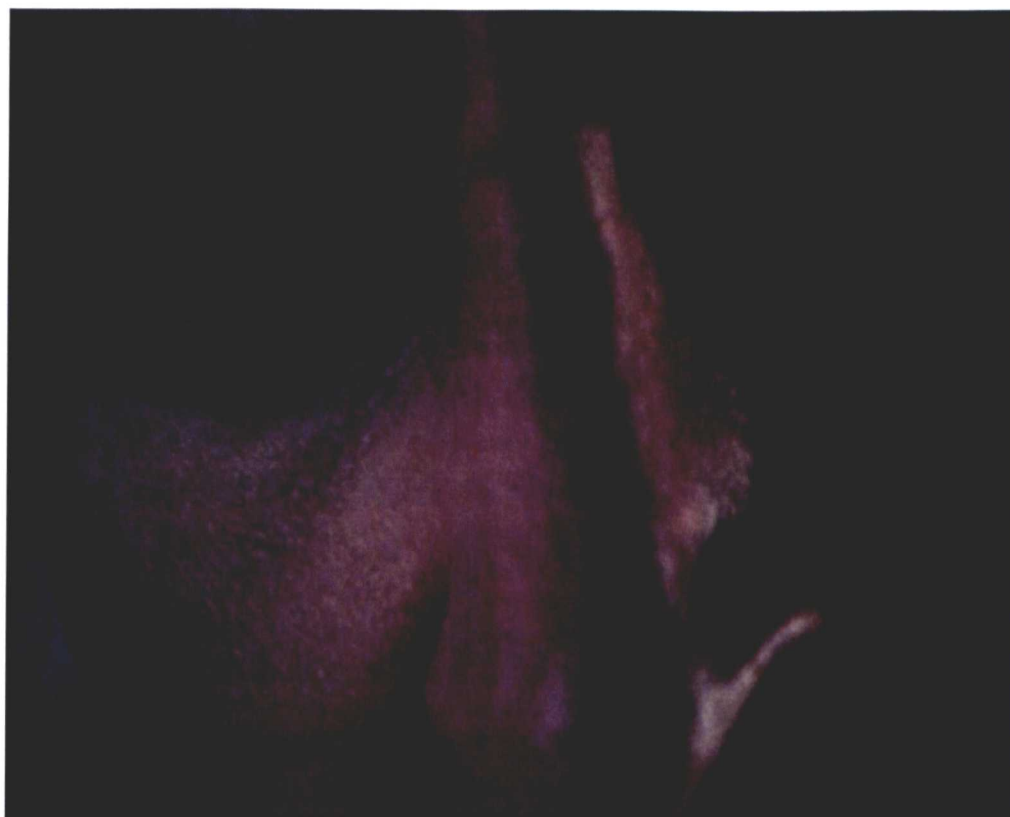
experiment with and deviate from narrative conventions. This was the case with ‘A Wasted Weekend’ and other examples of guest authored television episodes such as the Tarantino-directed episode of *CSI* ‘Grave Danger’ in which the director also devised the story and could thus to an extent determine narrative style. ‘Grave Danger’ introduced dead time to the elliptical and fact-based narration of *CSI*, described in Chapter 3, and was broken into two parts to sever the programme’s usual self-containment. ‘Strays’ suggests the director’s agency in shaping *The Shield* in terms of character representation and performance, narrating events and arcs that determine the ongoing story development in the series. This recalls how Quentin Tarantino functioned in his other television appearance. The first season episode he directed for *ER* called ‘Motherhood’ (tx. 11 May 1995) was situated early enough in the series run for the director to create a template for some of the programme’s conventions, particularly its gravitation towards body horror. Tarantino’s dramatic choices would be alluded to in future episodes. For instance, in Season 2 episodes, characters reminisce and recreate the moment where actors sang The Beatles’ ‘Blackbird’<sup>81</sup> in a birthing scene from ‘Motherhood’, a scene characteristic of Tarantino’s use of retrospective popular music in his film work.

Despite standing at a remove from devising story and not writing the screenplay, aspects of the narrative style of ‘Strays’ are still formulated around Mamet’s screen authorship. The mid-section of the episode focuses on an elaborate confidence trick on undercover police officer Danni Sofer (Catherine Dent) by a money laundering ring (see Appendix E). The deceit, in which Danni’s package is stolen back from her by a money launderer posing as a mugger in order to test whether she would return to her employers, is perpetrated on the character and the audience simultaneously. The viewer is led to believe

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<sup>81</sup> The Beatles, ‘Blackbird’, *The White Album*, Apple Records, 1968.

Figure 4.3: Close-up on Wagenbach during the cat strangling in *The Shield* ‘Strays’.



that the fake mugging is merely a random occurrence until it is revealed several scenes later that the launderers are responsible. The dramatic process of exacting deception on a character that is simultaneous with a self-reflexive fraud played on the viewer through narrative concealment is one of the dominant devices of Mamet's screenwriting, especially in films tackling the subject of fraud or confidence rackets, most notably in *House of Games* and *The Spanish Prisoner* (1997). As this incident is primarily a feature of the screenplay, it raises the question of why it seems to conform so precisely to Mamet's screen techniques. There is no production evidence that Mamet had a hand in devising story to promote an interpretation of Mamet's intervention in screenwriting. An infinitely more likely reason for the similarity is that writers Ryan and Glen Mazzara tailored set pieces to suit Mamet's directorial abilities. Mamet's directs this set piece by having two vehicles cross the shot of the Strike Team

watching Danni from across the street when she is mugged, which withholds visual evidence of the fraudulent robbery from the viewer. Thus the incident comes to signify the design of the set piece around Mamet's directorial craft of viewer deception. In addition to providing a space within the text for Mamet to flaunt his directorial expertise, the writers create a set piece that pays tribute to Mamet's filmmaking. Rather than further evidence of Mamet's authorial style permeating the episode, this sequence indicates the episode writers' awareness and admiration for the dramatist, even though they have similar spectatorial effects.

This is reminiscent of my observations in Chapter 2 about *Alfred Hitchcock Presents* and the slippage between Hitchcock's directorial style and other directors' imitation of the style. The writers chose to pay homage to the narrative devices of Mamet's films through an in-joke about his cinematic confidence tricks in a disposable set piece that is not outwardly related to the other major storylines in the episode. The scene could have been achieved by any number of more straightforward narrative means and so this incident seems designated to self-reflexively allude to and celebrate Mamet's presence behind the camera. It seems that the writers of this episode respond to Mamet's presence with textual tokens of fan appreciation. Wharton's interview<sup>82</sup> with *Shield* creator and *Unit* co-creator Shawn Ryan suggests that he regards Mamet as a dramatic mentor and that bringing him (back) to television acknowledges the influence his art can have on television drama. This reverence for and public wielding of Mamet's dramatic credentials by one of the episode writers and creators of the series makes the notion of the confidence trick in 'Strays' as an authorial tribute more likely. This connects with other instances of guest authorship in contemporary US drama series which similarly set aside scenes to fetishise the artist's previous work. In Quentin Tarantino's *ER* episode 'Motherhood', the first scene immediately following the opening credits features a patient on the far side of a steadicam shot being led off on a stretcher clutching the side of his head,

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<sup>82</sup> David Michael Wharton, 'The Unit's Shawn Ryan and Eric Haney on Bringing the Military to the Small Screen', *Creative Screenwriting* 13:2 (March/April 2006), pp. 51-54.

which is covered in dripping blood, proclaiming loudly that his ear has been cut off. This alludes self-referentially to a notorious torture scene from *Reservoir Dogs* (Quentin Tarantino, 1992) in which a policeman's ear is hacked off. Here the reference becomes a passing gag satirising the expectations of violence associated with the director. These are common writers' techniques in guest authored episodes for promoting the influence of the artist on the text<sup>83</sup>. This is deemed necessary as the artists themselves, especially directors, often have to communicate in the borrowed language of the programme's audio-visual and narrative conventions.

### **David Chase: as secondary writer/producer: *The Rockford Files***

*The Rockford Files* is a long-running private detective series of the late 1970s set in Southern California following beach-dwelling ex-convict investigator Jim Rockford (James Garner). The programme drew inspiration from the witty crime novels of Raymond Chandler and light-hearted American adventure series of the 1960s such as *The Man from UNCLE* (MGM, 1964-1968). The series was also an example of the action-oriented detective series that developed as a television sub-genre in the 1970s. Other examples include *Starsky and Hutch* (Spelling-Goldberg Productions, 1975-1978). The programme's creators were Stephen J. Cannell and Roy Huggins. Cannell is a well-known populist primetime network television producer who was responsible for the soldiers-of-fortune action series *The A-Team* (Universal TV, 1983-1987). Huggins is a veteran producer of 1960s adventure genre television such as the private detective series *77 Sunset Strip* (Warner Bros. Television, 1958-1964) which most resembled *Rockford* in tone. Tom Stempel<sup>84</sup> credits the 'action and humor'

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<sup>83</sup> In an example comparable to Alfred Hitchcock or Rod Serling's appearances in their anthology programmes, Pilot (and formative episode) director of *The Shield* Clark Johnson, also an actor, played a police officer in the final scene of the concluding episode of the series 'Family Meeting' (7/13) thus textually acknowledging an episode director's shaping influence on the series at its end.

<sup>84</sup> Tom Stempel, *Storytellers to the Nation: A History of American Television Writing* (New York: Syracuse, 1992), p. 180.



of the series to Huggins' programme style and, in an interview with Mark Lawson<sup>85</sup>, David Chase comments on Cannell's numerous writing edicts that shape the dramatic conventions of the programme scripts. Chase's involvement in the series is as a writer and producer of episodes from the third season onwards. He is one of several writers on the programme to achieve a recognisably individual style, as commented on by colleagues and some critics<sup>86</sup>. The programme's production structures allowed writers to have a degree of authorial control over individual episodes. As Cannell comments in his introduction to *The New York Times on The Sopranos*<sup>87</sup>, 'only one of us [the writing team] would write the actual script'. Rather than collaborative screenwriting, Chase single-handedly produced his own scripts suggesting a measure of independence from the executive producers.

Episodes written and produced by Chase featured thematic preoccupations which were not representative of the rest of the series. As previously argued, newspaper and magazine coverage of Chase equivocates over the extent to which there are authorial characteristics and expectations in his television work prior to *The Sopranos*. Wicking<sup>88</sup>, writing during the show's first airing, notes conceptual links between the episodes written and produced by Chase, one of which is his representations of characters from New York or New Jersey. We can expand the final category to incorporate ethnicity and Chase's representation of East Coast America through Italian-American culture. Chase's episodes are made distinctive through an increase of ethnic and regional discourse. Episodes such as 'The Man who saw the Alligators' (5/17) engage with Italian-American characters' regional and cultural identity. Gangster Anthony Gagglio (George Loros) is bound to promises and loyalties to his New York family and connected to issues of class and geography. The emigration of East Coast Italian-Americans to Californian suburbs is shown in Gagglio's

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<sup>85</sup> Lawson, 'David Chase', pp. 203-204.

<sup>86</sup> Stephen J. Cannell, 'David Chase' in Stephen Holden (ed.), *The New York Times on The Sopranos* (New York: ibooks, 2002), pp. 201-208 and Stempel, *Storytellers*, pp. 181-182.

<sup>87</sup> Cannell, 'David Chase', p. 202.

<sup>88</sup> Wicking 'James Scott Rockford', p. 29.

recruitment of a former associate, now a suburban family man, back into the profession. This notion of a suburbanisation and gentrification of the working-class Italian-American criminal will go on to form the premise of *The Sopranos* suggesting that this is an emergent trait in Chase's authorship. However, these issues of race and social integration are somewhat familiar from past episodes in *The Rockford Files*, particularly in terms of the class status and media stereotype of African-Americans seen in 'Foul on the First Play' (2/21) with African-American private detective Marcus Hayes (Louis Gossett Jr.) working in the Los Angeles ghettos and at one point imitating an Uncle Tom stereotype of deference to white people and minstrel voice as subterfuge. Regional specificity is identifiable in the series through the unusually specific representation of space and place commented on by Chase in the interview with Lawson<sup>89</sup>. Chase has taken this focus on race and region and re-located it to Italian-Americans and East Coast states adding new discursive dimensions, specialised ethnographies, and more diverse social representation to the programme. A theme that Chase introduces to the series that is not widely discussed by critics is psychiatry. This theme is relevant to *The Sopranos*, with its framing narrative of sessions between the main character Tony and his psychiatrist. It is also a preoccupation of Chase's earlier television writing and producing. Psychiatry can be identified in Chase-written/produced episodes such as 'The Dog and Pony Show' (4/5). In this episode, the main narrative set piece is a group therapy session in which a woman recovering from paranoia turns out to be the victim of a Mafia intimidation campaign. Gangster Leon's (Robert Lussier) brother Joseph (Ed Lauter) is represented psychiatrically through a genetic predisposition towards mental illness, having been a fantasist imagining himself as a government spy as well as a former institutional inmate. *The Sopranos* is similarly centred on a psychiatric representation of the criminal with the

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<sup>89</sup> Lawson, 'David Chase', p. 198.

character of Tony, a depressed gangster with a family history of panic attacks, and Chase frequently used the therapy session set piece to motivate events in the narrative.

Chase's episodes feature idiosyncratic representations of existing concepts within the programme. He re-interprets the dramatic conventions and ideological perspectives of the series by re-mediating characterisation. This emphasises how secondary authors can enhance and re-define existing tendencies of a series whilst being compelled to work within its formulised dramatic framework. During his interview with Lawson<sup>90</sup>, Chase comments on co-creator Stephen J. Cannell's programme formula and underlying dramatic ethos for the series. Chase draws particular attention to the shift of narrative emphasis towards antagonists to justify Rockford's actions ('what are the hoods doing?'), and giving plausible character motives to the protagonist for his involvement in cases<sup>91</sup>. Davies' analysis of episode writing in contemporary drama espouses the idea that writer individuality and originality comes from an interpretation of the ground rules of the foundational producers<sup>92</sup>. While I agree with this in principle, Davies' example of *Star Trek* writer Michael Piller does not demonstrate this. The case study merely reaffirms the notion that all writers adhere to a producer template and the article ends up devaluing the originality of writer's work because of the emphasis on their deferral to the original producer, Gene Roddenberry<sup>93</sup>.

Chase's writing for *The Rockford Files* is a far better example of a distinctive authorial voice emerging within the producer's formula as his work is much more of a re-evaluation of the significance of the dramatic principles that underpin the programme. In terms of observing the antagonists independently, Chase develops this convention by empathising with the villains' point-of-view and bringing psychological plausibility to their representation. Even though hoodlums Eugene (Greg Antonacci) and Mickey (Gene Davis) in

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<sup>90</sup> Ibid, pp. 203-204.

<sup>91</sup> Ibid.

<sup>92</sup> Davies, 'Quality and Creativity', p. 179.

<sup>93</sup> Ibid, pp. 178-179.

'The Jersey Bounce' (5/3) are demonised for their violence towards and attempted entrapment of the Rockford family, the viewer is encouraged to identify with their plight. Eugene outlines his devastation at being prevented from achieving career success and escaping his working-class Jersey roots. This makes it entirely appropriate that Chase would later write an episode for the final season of *The Rockford Files* called 'Just a Coupla Guys' (6/11) in which Rockford is a supporting character and the viewer's points of identification are Eugene and Mickey.<sup>94</sup> The episode only reinforces how Chase's episodes collapse the traditional distinctions between the rounded protagonist and one-dimensional antagonists taking a dramatic viewpoint already established in the series and manipulating it towards greater emotional identification with villainous characters.

Chase's episodes play with and revise the generic and popular cultural registers of *The Rockford Files*. His scripts interrogate cinematic crime genres, popular culture literacy and quotation (often as a form of social discourse), and shift generically from the notion of the series as action thriller to comedy. His genre revisionism is more often described by both scholars and journalists as a lack of fit with commercial genre television. David Lavery<sup>95</sup> argues that Chase's rejection of network television norms in *The Sopranos* forms the 'mission statement of his own masterpiece'. Paul Lieberman in the *Los Angeles Times*<sup>96</sup> refers to Chase's supposed uneasiness with commercial television when discussing his past problems writing for mainstream audiences. This emphasis in reception on Chase's subversion of TV norms deeply underestimates his ability to work within codes and conventions of genre and popular culture in his television writing rather than merely overturning them. In 'The Jersey Bounce', references to *The Godfather* (Francis Coppola, 1972) (still a fairly recent popular culture precedent) are explicit in Eugene and Mickey's imperfect imitations of scenes and

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<sup>94</sup> Ed Robertson, *The Rockford Files* (New York: Pomegranate Press, 1995), p. 187 shows how in 'The Jersey Bounce' the characters performed the function of villains and Chase attempted to re-position them as protagonists, which proved unpopular with viewers.

<sup>95</sup> Lavery, 'Can this be the end?', p. 5.

<sup>96</sup> Lieberman, 'This Bunch of Gangsters'.

behaviours from the film. Mickey imitates the overly articulate and excessively respectful language of tributes to Don Vito Corleone (Marlon Brando) in the film in addressing gang boss Arthur Nodzak (Luke Andreas) which he responds to by acknowledging 'You think this is a movie and I'm some guy with cotton in his cheeks mumbling and passing out of favours' referring to the characters mistaking him for a Mafia crime lord in the mould of Corleone as portrayed by Brando. The incongruity of the hoods' homage suggests disjunction between this representation of crime and the mythic and glamorous depiction of Mafioso in Coppola's film but also reflects on how popular culture has permeated the identities and social behaviour of these characters. The notion of the television author making their contribution known through revisions and manipulations of genre conventions has been a key theme of this thesis, particularly Chapter 3 where it became the main outlet for producers to distinguish their creativity from previous genre programming e.g. Bochco and the police drama.

A popular genre pleasure in the series that is maintained by Chase's episodes is action or fight sequences. This is related to the context of US television in the mid-to-late 1970s when detective or police dramas such as *Starsky and Hutch* regularly employed prolonged action sequences such as car chases and the oeuvre of co-creator Cannell which culminated with the action-based series *The A-Team*. *The Rockford Files* featured a high frequency of action and stunt work evident in episodes featuring lengthy chase or fight sequences prior to Chase's arrival on the writing staff. For instance, 'Claire' (1/18) opens with a high speed pre-credits chase sequence with cars veering erratically around corners, hubcaps falling off and crashes between vehicles. Chase's episodes maintain this level of action: for instance 'The Man who saw the Alligators' ends with a giant fireball explosion. However, these sequences are comically undermined by bathos, irony and slapstick. In 'The Man who Saw the Alligators' the spectacle and suspense of the finale in which gangsters besiege Rockford and his friends in a log cabin is offset by comic sidekick Angel's escape attempt in which he

remains stationary whilst flapping around in a speedboat trying to operate a defunct engine. Angel then plays dead when he is discovered by his adversaries in a parody of one of the programme's chase sequences. The use of comedy to subvert genre in the name of authorial recognition is a technique that has been identified throughout the thesis, particularly in terms of Serling in Chapter 2 and Bochco in Chapter 3. It also reaffirms the relevance of Bakhtin's theory of 'heteroglossia' to television drama authorship in the continuing use of a comic 're-processing' of cultural material as a means of identifying agency. This is not to say that the use of comedy in thrillers, science-fiction and police dramas on US television, in programmes such as *The Man from UNCLE*, *Lost in Space* (CBS, 1965-1968) or *Kojak* (Universal, 1972-1978) or in film, with examples including *Charade* (Stanley Donen, 1963), *Planet of the Apes* (Franklin J. Schaffner, 1968), and *The French Connection* (William Friedkin, 1971) isn't longstanding. It does not mean to imply that the idea of inserting comedy into drama genres is specific to particular artists or that anyone using such a technique is necessarily authorial. The programme research for this thesis has, however, indicated that challenging genre codes by juxtaposing comedy with traditionally non-comic material is a highly self-conscious device used by TV artists to make viewers aware of the difference their presence makes to a programme or genre formula. To use this example, the shift in *The Rockford Files* from violence and action as a masculinist spectator pleasure to slapstick horseplay in Chase's episodes clearly distinguishes the change in dramatic direction and tone under the writer-producer. This is similar to how Bochco's abrupt deviations from humourless variations on the police genre e.g. *Dragnet* (Mark VII, 1951-1959) with witty bathos in *Hill Street Blues* and *NYPD Blue* signified an authorial consciousness and a challenge to established genre norms.

Chase's interventions into the narrative form of the series can be identified through the introduction of serial narration. His episodes are remarkable for storylines and characters

that run continuously between separate episodes. Wicking's<sup>97</sup> auteur reading of Chase's writing in the series takes into account the continuity between episodes provided by returning Chase characters and, as previously shown, Chase is conceptualised as an auteur by critics through his approach to serial narrative<sup>98</sup>. Through *The Sopranos* Chase has become synonymous with long-form drama and this narrative style is evident even in his closed form programming. Anthony Gagglio, who first appeared in Chase's 'The Dog and Pony Show' returns in 'The Man who saw the Alligators'. In the elapsed offscreen time between episodes, the character has been in prison where he is diagnosed with clinical depression and he has since suffered health problems and gained a drugs dependence from a gunshot wound he incurred in the shootout at the end of the former episode. The long-term psychological repercussions of the events of the previous episode are noted by this return appearance, invoking psychological development and change across the intervening episodes. A continuous narrative thread now connects these two Chase episodes and the events of the series narrative are seen as ongoing and break through the self-contained narrative of a single episode. The character's return appearance also makes his representation more complex and diverse with the marked increase in onscreen time allowing the viewer to see the character in new familial, regional and socio-political contexts. Gagglio's actions when released focus on his love for his family by sacrificing his vendetta to save his brother's life whilst his background in the New York Mafia unfolds and his resentment towards contemporaneous social trends (e.g. gentrification and loss of community) are laid out. This is a gesture towards the long-term character arcs of *The Sopranos* where characters are gradually revealed and made more complex over the duration of a six-season series.

The notion of a recurring writer within a series whose scripts achieve a 'recognisable personal style' through a consistency of quality, themes and tone is one that is discussed in

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<sup>97</sup> Wicking, 'James Scott Rockford', p. 29.

<sup>98</sup> Lavery and Thompson, 'David Chase', pp. 23-24.

Davies'<sup>99</sup> recent article which looks at secondary authorship (discussed above). The article studies Brannon Braga, a *Star Trek* writer whose scripts were identifiable through themes of 'mental and physical disintegration'<sup>100</sup>. The analysis, however, actually charts a dissolution of independent authorial style into the homogenous identity of the series as the artist's rise in the production hierarchy of the programme is directly proportional to his loss of discrete characteristics in his writing (Braga: 'I don't know what is mine'<sup>101</sup>). The fact that Chase's authorial style can be seen more in the commonalities between his episodes of the programme rather than generally across the series indicates that his authorial identity remains coherent and independent from the work of the creators or other writers. This is a point reinforced by Chase's production on an episode-by-episode basis rather than him having overall production responsibilities for seasons.

#### **David Chase: as replacement executive producer: *Northern Exposure***

*Northern Exposure* is a comedy drama set in the remote fictional Alaskan town of Cicely following New York doctor Joel Fleischmann (Rob Morrow) as he takes up the position of the town's resident physician. The 'fish-out-of-water' premise shows the heritage of American situation comedy but the series is also notable for its academic discourses on art and culture. Its large casts, character-based drama and multiple narratives put it firmly in the context of the ensemble series originated by 1970s situation comedies and dramas produced in the 1980s by MTM. This also reflects the background of the series' two creators Joshua Brand and John Falsey who formerly created the MTM medical drama *St. Elsewhere* (MTM, 1982-1988). *Northern Exposure*'s identity also comes from adopting the small town whimsy and avant-garde and fantasy techniques of antecedent anti-realist soap opera *Twin Peaks* (Lynch-Frost Productions, 1990-1991). Chase took over from Brand and Falsey as executive producer(s) for seasons 5 and 6 of the series and had previous associations with the two

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<sup>99</sup> Davies, 'Quality and Creativity'.

<sup>100</sup> Ibid, p. 179.

<sup>101</sup> Ibid, p. 180.



artists through his executive production for *I'll Fly Away*<sup>102</sup>. He acted as executive producer during the last two seasons of the programme overseeing a decline in ratings, a move in timeslot, loss of critical acclaim and eventual cancellation. An article on Chase by Burt Prelutsky in *Emmy*<sup>103</sup> points to his active participation in story meetings and contact with writers, alluding to a potentially high involvement in constructing narrative and characterisation. In the interview with Lawson<sup>104</sup>, Chase actually defines the producer role as one that is curiously more significant in 'shaping the material' of the episodes than simply writing them, demonstrating a move from episode writing to a conceptual overhaul of the series. This helps to explain why, contrary to Chase's claims of detachment from the series, his seasons of the programme reflect so many of his authorial characteristics.

Chase's seasons as executive producer are instrumental in shaping the discourses on art and popular culture that characterises *Northern Exposure*. Cinema is a characteristic authorial concern for Chase and it functions as a discourse in his seasons rather than an attempt to create 'cinematic television'. Seasons 5 and 6 maintain the series' high referencing of literature, aesthetics and art cinema but puts increased emphasis on cinematic quotation, intertextuality and film theory. The seasons also reference popular culture more in terms of its role in identity. By the time Chase became executive producer, the series had institutionalised allusions to high culture and the arts. Episodes from previous seasons such as 'Burning down the House' (3/14) discuss art theory and aesthetics with references to James Joyce and Pablo Picasso and commentate on literature and literary theory. For example, a character's departure is related to literary critic Joseph Campbell's thesis on the 'hero's journey'<sup>105</sup>. Chase's continuation of this referencing follows on from a mode of address implicit in 1980s/1990s US quality drama which continues into HBO in the 2000s. High art

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<sup>102</sup> Lawson, 'David Chase', p.210.

<sup>103</sup> Burt Prelutsky, 'Giving Chase', *Emmy* 21(4) (August 1999), p. 74.

<sup>104</sup> Lawson, 'David Chase', p. 204.

<sup>105</sup> Campbell's theories about hero myths featured in many of his books including *The Hero with a Thousand Faces* (Princeton, New Jersey: Princeton University Press, 1968) [First published 1949].

connotations figured in, for instance, the prominent literary quotation in programmes such *Hill Street Blues* and the art history drawn upon in the surrealism of *Twin Peaks*. These are often linked to the address to an educated and erudite viewing demographic by scholars such as Jane Feuer and John Caldwell<sup>106</sup> in a foreshadowing of the boutique audience constructs for HBO. Chase adopts this address in his seasons as we can identify in, for instance, 'A Wing and a Prayer' (5/20) with its opening quotation from Robert Frost and Chris (John Corbett) analysing Shelley's (Cynthia Geary) depression through Sylvia Plath's *The Bell Jar*<sup>107</sup>. Chase's later television series *The Sopranos* is clearly influenced by such allusions and forms of address. For instance, the unlocking of Tony's repressed childhood memories through food and taste is related by his therapist to Marcel Proust's *Remembrance of Things Past*<sup>108</sup>. The particulars of address in *Northern Exposure* and the concomitant class and cultural contexts of US television spectatorship at the time, therefore, significantly impacted on Chase's authorial style.

However, the arts discourse of the programme under Chase's influence shifts to cinema with commentaries on film history, the contemporary US film industry, and intra-textual citations or discussions of film theory and criticism. 'Rosebud' (5/7) discusses the topic of cinephilia and its relation to contemporaneous national cinema issues. Local film enthusiast Ed (Darren Burrows) frequently conducts textual analysis of the cinema of Orson Welles in conversation with other characters, indicated by Ed's breakdown of rotating camera movements in *The Magnificent Ambersons* (1942) with cinema owner Maggie. There is a clash with the marketing and tourist functions of commercial film festivals when Ed is asked by entrepreneur Maurice (Barry Corbin) to set up a rival event to Sundance to bring greater prosperity to Cicely. Along the way, we get Ed citing Pauline Kael on Bertolucci and a

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<sup>106</sup> Jane Feuer, 'Quality Drama in the US: The New "Golden Age"?' in Michelle Hilmes (ed.) *The Television History Book* (London: BFI, 2003), pp. 98-102 and Caldwell, *Televisuality*, pp. 105-134.

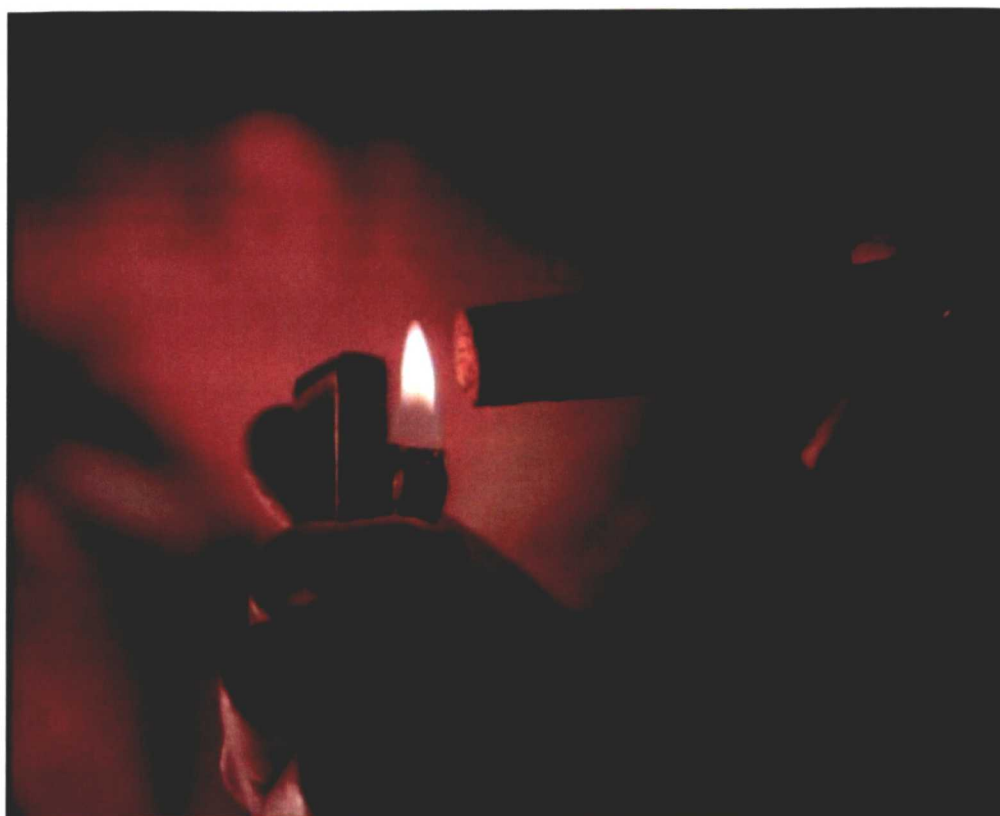
<sup>107</sup> Sylvia Plath, *The Bell Jar* (London: Buccaneer Books, 1971).

<sup>108</sup> Marcel Proust, *Remembrance of Things Past* (Paris: Grasset and Gallimard, 1913-1931).

cameo from director Peter Bogdanovich who reflects on his personal contact with Welles. There is also a sub-plot in which a local Native American anthropologist decides that cinema is the only white western mythology thus reflecting on cultural and historical uses of the medium. This episode's discourse on cinema is not an exception: 'Baby Blues' (5/11) follows Ed's attempt to get an up-and-coming Hollywood production company to make his screenplay. A young executive demands a re-write so that Ed's script follows a commercially viable blockbuster exploitation formula, offering further commentary on the descent of cinematic authorship into pure marketing in the contemporaneous Hollywood system. The permeation of cinema and cinematic discourse in Chase's seasons can be seen as a development of the cinema pastiche and imitation by the previous producers Joshua Brand and John Falsey. 'Sex, Lies and Ed's Tapes' (1/6), for instance, features a number of set pieces featuring authentic shot-by-shot recreations scenes from classic American cinema with the series actors including *Midnight Cowboy* (John Schlesinger, 1969). Not only does Chase expand the use of cinema to add discursive dimensions to the references, but, as I will demonstrate below, it is worked into a commentary on the influence of popular culture on self-image which is one of the key constructs of Chase's author style.

As in his work for *The Rockford Files* and *The Sopranos*, Chase's seasons are significant for narration through allusions to popular culture permeating social identities. 'Little Italy' (6/18) shows cultural identity issues emerging when Dr. Phil (Paul Provenza) adopts ethnic characteristics performed through re-enactments of gangster movies. The script comments on this when his wife Michelle (Teri Polo) states 'you only seem Italian when you've just seen a Scorsese movie'. Italian-Americans in this episode become immersed within environments such as the cigar smoke-covered restaurant interior reflecting the dark tones of Gordon Willis' cinematography in *The Godfather* and the exaggerated reds of Scorsese's gangster films (See Figures 4.4 and 4.5).

Figures 4.4 and 4.5: The dark red restaurant interior in *Northern Exposure* 'Little Italy'.



Chase is prone to discuss the relationship between popular culture and self-image in terms of ethnic identity, culminating in the analysis of media-savvy Italian-American gangsters in *The Sopranos*. This articulation of the function of popular culture within personal and social discourse is also an authorial outgrowth of programme tendencies that circulated around the character of Ed. Ed's conception of reality is filtered through a cinematic perception of the world. Throughout the first few seasons, Ed would re-mediate situations or events through a cinematic frame of reference and drop out of reality by immersing himself in film viewing.<sup>109</sup>

Chase's agency in *Northern Exposure*'s character development is apparent because whilst his seasons observe established character types and relationships, there are also discernable changes in character orthodoxies, and the marginalising or foregrounding of certain characters. One of the ways in which the media conceptualises the changes to the programme during the final two seasons (mostly in negative terms) is in shifts in the writing of character in the final two seasons, as suggested by O'Connor<sup>110</sup>. Whilst Chase is not named, clearly this is a departure related to the introduction of a new executive producer. There is a wider paradigm here of the influence of secondary authors being seen most clearly in changes to established characterisations within the series. Chase's seasons follow up on ongoing character arcs such as Ed's filmmaking career, which is taken from his first short film and attempts at a screenplay in earlier seasons to his submission of scripts to Hollywood production companies and meeting with executives in the final two. There are also distinct ruptures to the formula of character representation. This is particularly true of the narrative arc of Season 6 which re-locates the neurotic and displaced Joel from his outsider status in the town of Cicely where he is full of ennui, frustration and contempt for the parochial ways of the town's inhabitants to a tranquil, self-sufficient and monastic life as an Inuit tribesman

<sup>109</sup> An exchange between Joel and Ed in 'Only You' (3/2) succinctly captures Ed's detached cinematised response to a particular situation. Joel suggests that Ed 'try reality' to which he responds 'no thanks'.

<sup>110</sup> O'Connor, 'Paradise of the North'.

in the Alaskan wilds. Chase also re-balances the distribution of narrative emphases on particular characters. Seasons 5 and 6, particularly 'A Wing and a Prayer' (5/20) and 'Eye of the Beholder' (6/2), push Ed's moral dilemmas and life decisions to the centre of the text whereas prior to this he was a supporting character with very occasional episodes centred around his experiences. The character changes that Chase's seasons make to the programme must be seen in the context of a routinised process of character development across the cumulative narrative arc of the series and the established viewing pleasures of the programme in witnessing characters playing against type. Characters act against their constructed identities in Chase's seasons such as Chris adopting incongruously feminine and maternal traits following Shelley's (Cynthia Geary) pregnancy. But this is a character device already familiar from previous episodes such as 'Spring Break' (2/5). In it, a severe reduction in temperature creates hormonal imbalance in the townspeople, reversing their character traits e.g. the usually placid Holling (John Cullum) spends his days soliciting fights.

In additions to shifts in existing characterisations, Chase's seasons introduce several new characters that alter the institutional dynamics of the series and expand the programme's field of reference. For instance, Joel's re-location to the Inuit tribe in Season Six necessitates a replacement for the character both in the dramatic ensemble and within the diegesis of the programme i.e. the vacant position of Doctor in Cicely. The arrival of Italian-American Dr. Phil Capra and his wife Michelle to the town/programme changes Joel's character function as a permanent outsider to the town and antagonist to the townspeople. The couple represent instead urban middle-class patterns of rural emigration as they seek respite from the dystopic city lifestyle in the glorified wilds of Alaska. Since both characters are of East Coast origin, the urban and regional displacement narrative remains intact. However, the change in ethnicity of the character from Jewish to Italian-American allows for exploration of the specific cultural practices of Italian communities, a key concern of Chase's television

authorship, as previously shown. 'Little Italy', for example, comments on conflict resolution practices between Italian-American families, and explains the significance of the religious festival 'The Feast of Saint Giuseppe'. This is a further widening out of the programme's investigation of various ethnic groups with previous seasons focusing on the multitude of racial cultures within the fictional locale of Cicely, including Native Americans, Jewish Americans and French immigrants but inflected towards Chase's personal interests and experiences.

These alterations also reflect external production issues such as cast departures and arrivals. The departure of actor Rob Morrow midway through Season Six demanded a narrative solution that could take the actor out of the series gradually and allow a period of time for his replacements to establish themselves in the series. Hence the relatively sudden exile of Joel to an Inuit village where he spent several episodes whilst Paul Provenza was introduced to viewers as Dr. Phil. However, rather than this being objectionably thrust on Chase, an interview with the producer by Daniel Howard Cerone in the *Los Angeles Times*<sup>111</sup> indicates how Chase used this forced cast change as an opportunity to affect a profound maturing of Joel's character of the type that Chase argues is rarely if ever seen in television drama. Instability in the cast was clearly a benefit to Chase's project to revise established character traits within the series and bring the programme in line with a producer ethos that characters should be psychologically credible. This connects to a recurring issue of how TV authors negotiate (rather than succumb to) external production issues as with Chapter 1's analysis of Chayefsky and Coe harnessing advertising aesthetics.

### Conclusion

This chapter has dealt with the previously held belief that contributions of secondary and guest artists in recent American television series are permanently held in tribute to

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<sup>111</sup> Daniel Howard Cerone, 'Guided Without a "Northern" Star', *Los Angeles Times* (28<sup>th</sup> November 1994).

primary artists (creator-producers, pilot directors) and that their expression is subservient to routinised programme conventions. Chapter 3's focus on executive producers previously noted that secondary contributors have the ability to shape and re-shape the creator-producer template. Similarly, I have argued here that in working within these conventions, guest and secondary artists discover unique forms of self-expression. This can be by interpreting the ground rules of primary artists or experimenting with established programme styles. Secondary authorship can involve temporary changes lasting an episode or two or developments that can impact the series long-term. This is demonstrated by my analysis of episodes that suspend the thematic and narrative norms of a series, such as the unusually self-contained 'A Wasted Weekend' in *Hill Street Blues*. Larger shifts and developments in series are also possible in areas such as narrative form and genre, as indicated by Chase's episodes in *The Rockford Files* which move the series towards patterns of seriality and comedy or his re-definition of characterisation in *Northern Exposure*. This chapter has argued that the guest author and episode is significant for a dialogue between the notion of the programme as a vehicle for the artist and a continuation of dramatic development.

I have illuminated the textual significance of some invisible industrial roles. The section on guest directors builds on work in Chapter 3 about the capacity of episode directors to achieve individual visual expression within the frame of an episode. Mamet's camera movements and compositions in 'Strays' had a shaping effect on the series, as did his directorial additions to the performance of Jay Karnes as Wagenbach. This is despite episode directors' relatively low profile in industrial hierarchies, media coverage and viewer awareness. Equally, replacement producers who are not generally acknowledged in the weekly newspaper coverage that accompanies a series run can re-define programme conventions, as was demonstrated by Chase's executive production of *Northern Exposure*. However, media reception and commercial promotion are synonymous with the roles of guest



or episode writer. This exposure guarantees critical and cultural legitimacy through viewing or re-viewing a series episode as an authored text. This also indicates, however, an industrially self-aware space for authorship within television production contexts. The dual focus of this chapter has been to reveal secondary authorship embedded in the production culture but not recognised and also evaluate the significance of institutionally coveted secondary authors.

This chapter (and thesis) tackles the subject of authorship within historical and industrial contexts. In the contemporary period, we see the expansion in length and narrative scope of recent American drama series, a greater number of story or visual artists, and an increase in the control over a series by executive producers. The personalisation of the text by temporary or secondary artists is still possible, however. This intervention can take the form of re-mediating a series through a known authorial style, incorporating personal or professional issues into the diegesis, or introducing themes that will later become characteristic. This chapter has re-emphasised the coherence and individuality of authorial voices that impact on a text and has drawn attention to specialised roles that demonstrate the extent and significance of that impact. Rather than relying on extremities of the strong producer overseeing the series narrative and weak collaborators merely implementing decisions without individual craft, the chapter has examined intermediary and impermanent artistic roles where authors can temporarily seize conceptual control of a series or episode.

My approach is in contrast to Davies'<sup>112</sup> work on this topic which focuses on secondary roles only to demonstrate how they can be incorporated into the production infrastructure and consciousness of the creator. She negates textual transformations from relatively low positions of authority and independence from original production teams. My findings in this chapter also breaks down Caldwell's hierarchical construct of contemporary

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<sup>112</sup> Davies, 'Quality and Creativity', pp. 178-179.

US television authorship in *Production Culture*<sup>113</sup> in which a primary artist sets an early template which is then maintained by the artists following on. I have found instances where this template can be challenged by writers, directors and producers e.g. *The Rockford Files*, 'Strays' or 'A Wasted Weekend'. Nevertheless, secondary authorship has to be fitted into the existing framework of a series and the imprint of primary artists. The fact that their individuality is contained in institutionalised spaces for experimentation within series production such as the exceptional episode underlines some of the limits to their impact on programming. My final argument in this chapter is that within author spaces there are carnivalesque reversals of authority in which guest or secondary artists rival or displace primary artists. The notion of an interaction or convergence between primary and secondary authorship does not discount the integrity of either's unique style and provides an insight into the interrelation and synthesis between dramatic approaches and viewpoints in recent US television authorship.

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<sup>113</sup> Caldwell, *Production Culture*, p. 227.

## CONCLUSION

This thesis has found multiple spaces for authorship, creativity and personalisation in US network TV drama in the following areas: programme aesthetics, production cultures, industrial contexts, narrative forms, genres, cultural addresses, histories and theories. I have also found the US TV drama author to be both an artist and production entity in contrast to many discourses in contemporary television studies, such as Caldwell's *Televisuality*<sup>1</sup>. Authorship was more readily positioned as a media mythos within US TV drama reception or a strategy for publicising and branding programmes and networks. By researching production milieus throughout the history of US TV and undertaking content analyses of programming, I have found determining influences on style, viewpoint and themes of dramas and significant interventions into the production scene. One of the key findings in the thesis is that authorship exists independently of cultural legitimacy in US TV drama. I have emphasised the connections between artists, the commercial demands of network TV, and popular culture throughout the thesis, as well as interrogating the quality discourses surrounding TV dramatists. I have argued that anthology drama artists and modern-day franchise producers interweave commercial discourses into programme aesthetics, whilst other writers and producers negotiate their expression with popular culture conventions of the time e.g. television genre fiction. I have also claimed that authorship is present across skills hierarchies and found in the work of several artists working on one programme. Secondary production roles such as the episode director/writer or replacement producer constitute authorship as well as the roles which are coveted within the industry and in surrounding cultural discourses,

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<sup>1</sup> John Thornton Caldwell, *Televisuality: Style, Crisis and Authority in American Television* (New Jersey: Rutgers University Press, 1995).

such as the glut of academic writing on 1950s anthology writers<sup>2</sup> and ‘hyphenate’ producers<sup>3</sup>. It has also been shown that many US TV drama programmes feature combinations of author styles, coming from different roles or artists interacting with formative frameworks for programmes constructed by previous authors. I have also added a ‘necessary dimension’ of authorship to historical paradigms of US TV drama. I have contributed to historiographical accounts of several periods by noting numerous key production roles that emerge from the production and industrial circumstances of a historical moment. I have also used the concept of authorship or the work of particular artists to elucidate programming and industry trends as well as challenge established historical narratives of US TV. As predicted by the Nowell-Smith quotation from the introduction, authorship gives us a wider picture of TV history of production and programming. It is, therefore, an aspect of US TV drama history that must be investigated further to illuminate past periods.

This thesis has analysed authorship in ways that are historically and industrially precise as well as medium-specific. I have argued that new author roles (producer-host, guest writer) come out of historical changes in the production infrastructure of US TV. I have also incorporated the multiple artists and range of roles that exist within US television drama production cultures into paradigms of authorship. Authorship in US television drama does not apply to one artist but across a range of author roles. Authorship is identifiable in parts played by artists in the upper echelons of production e.g. creator, executive producer, or lower down in the production hierarchy e.g. replacement producers, episode directors. The collaborative nature of US TV drama production doesn’t diminish the possibilities for authorship. Such environments indicate that programmes can be multiply determined by the different yet distinct contributions of several artists working on the same programme. Many previous conceptualisations of authorship defined it, either implicitly or explicitly, as belonging to one

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<sup>2</sup> Erik Barnouw, *Tube of Plenty: The Evolution of American Television* (Oxford: Oxford University Press, 1982).

<sup>3</sup> Roberta Pearson, ‘The Writer/Producer in American Television’ in Michael Hammond and Lucy Mazdon (eds.), *The Contemporary Television Series* (Edinburgh: Edinburgh University Press, 2005), pp. 11-26.

role (director, writer or producer depending on the media being studied) played by a single artist, as in auteur film theory or formulations of 'hyphenate' authorship in television<sup>4</sup>. My intervention into the study of television drama authorship distinguishes, as much as possible, between interpretations of authorship and quality claims of cultural and artistic value. This is my rebuttal to a tendency within both television and film commentary in journalism, scholarship or the industries themselves to use authorship as the means to an end of legitimating an object of low cultural status. Caldwell, for instance, claims that industry discourses of authorship legitimate the artistic worth of 1980s network television programmes and Buscombe<sup>5</sup> argues that cultural legitimation is Sarris' motive for writing *The American Cinema*<sup>6</sup>. I have shown that authorship is not evidence of television programmes having greater cultural and artistic merit, finding instead that the texts to which authorial agency is applied retain their cultural characteristics. In particular, it has been demonstrated that authorship is part of the commercial processes that underpin US network television. It does not belong necessarily in elite brackets of programming (e.g. the quality drama) or sub-cultures of art television (PBS or subscription cable). The expression of artists takes into account the commercial registers of television (such as popular genres) and is one shaped by and interactive with commercial agencies acting on the programme's production. Distinctive programme shaping can be seen just as easily in examples of populist television drama. I have shown that artists negotiate television forms and address (e.g. narrative styles such as anthology drama, popular TV genres) and that authorship can be introduced to a number of theorisations of television, such as 'Bardic television'<sup>7</sup> or 'heteroglossia'<sup>8</sup>. I have

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<sup>4</sup> Pearson, 'The Writer/Producer' and John Caughie, 'Rhetoric, Pleasure and "Art Television"-*Dreams of Leaving*', *Screen* 22:4 (1981), pp. 109-120.

<sup>5</sup> Edward Buscombe, 'Ideas of Authorship' in John Caughie (ed.), *Theories of Authorship: A Reader* (London: Routledge, 1981), pp. 22-23.

<sup>6</sup> Andrew Sarris, *The American Cinema: Directors and Directions* (New York: Dutton, 1968).

<sup>7</sup> John Fiske and John Hartley, *Reading Television* (London: Methuen, 2003).

<sup>8</sup> M.M. Bakhtin, 'Heteroglossia in the Novel' in Simon Denith (ed.), *Bakhtinian Thought: An Introductory Reader* (London: Routledge, 1995), 195-225.

demonstrated that artists take account of and are influenced by aesthetic trends in television drama during particular historical-industrial moments (e.g. 1950s live compositions, excessive style of the 1990s) and innovate within the genre conventions and discourses of television drama at a particular time (e.g. 1960s science-fiction, 1980s police drama).

I have demonstrated throughout this thesis how specific to self-contained production periods the roles and contributions of US TV drama artists are. However, I have also found that authorship connects up different periods and that a culture of author 'spaces' within production exists across the history of US TV drama, which may therefore still be present in periods not discussed in this thesis. These are institutionally recognised spaces for authorship across US TV history rather than sub-cultures. I have addressed a concept in US TV drama that had been regarded in recent cultural discourses as a mere construct or mythos surrounding particular personalities or reproducing industry self-images. From this basis, I have added an awareness of artists making significant interventions into production environments and programme aesthetics. Within the context of US TV drama, my aim has been to reunite authorship with an individual's role in production and space within the text, show creative play with programme norms, and how artists' images have been inscribed within programme and production cultures whilst avoiding the quality regimes that often came with it.

The work of this thesis could be taken in a number of different academic directions. My preliminary findings on the prominence of artists within TV production cultures anticipates a much larger project auditing television artists' practices on sets and in writing rooms. This could blossom into an ethnographic study of TV personnel, mobilising interviews with and shadowing of writers, producers and directors in their daily work activities. A project such as this could significantly expand our knowledge of multiple

authorship and help develop a quotidian understanding of TV production. Furthermore, scholars could gain first-hand access to artists and understand their practical contributions, something that has been difficult to assess from production documents alone. The thesis has shown that certain areas of US TV drama historiography need refining. In particular, US TV histories have been identified as beset by author mystifications and quality discourses. The work in this thesis could therefore lead to a more thoroughgoing project which examines the historiography of US TV drama and reflects on how it has been constructed and what discourses or cultural mythologies influence it. This would move beyond authorship and develop the potential in this thesis to reflect on historiographical claims for US TV. This project could answer questions prompted by this thesis about what role the industry (networks, advertising agencies, production companies) have in writing the history of the medium.

Because of the focus on populist and obscure television drama in this thesis, I have had occasion to give papers at conferences on cult or 'bad' media. These were Brunel University's *Cine-Excess II* at the ICA in May 2008 and *B for Bad Cinema* at Monash University in May 2009. Both times I commented on how such programmes could advance our understanding of authorship and production in certain historical moments. The work of the thesis could, therefore, be applied to an examination of production histories of television that stands outside canons and value regimes. The thesis has thrown up links to contemporaneous issues in TV studies that require further investigation. Firstly, several US TV drama producers since the 1950s have taken up corporate positions. Towards the end of the past century and into the new millenium we have seen a fully-formed corporate culture emerge out of TV production. A project with a clearer business studies approach could be devised in order to trace out these seemingly inextricable links between TV authorship and private enterprise. A project like this could elaborate on the implication of US TV artists

within the business economy, which this thesis has started to outline. The thesis has shown that author discourse persists in digital media and communities e.g. on DVD, in internet fan communities. Many scholars of new media have noted the authorial interpretations possible in electronic variations of television and TV discourse. It would be interesting to see more work on how authorship has adapted and accommodated digital and internet formats. This project would build on the notion from scholars such as Matt Hills<sup>9</sup> that digital discourses have reaffirmed authorship mythologies and the findings in this thesis that they have continued to open up the production and textual significance of TV artists.

There were, of course, several other approaches I could have taken to a project on US TV drama authorship. In terms of methodology, rather than substituting media reports of production for the absent archive material on production, I could have used interviews and contact with my case studies (or related personnel) as sources. While it would have been difficult to approach TV artists across the Atlantic, it certainly would have been possible to an extent, even if only secondary artists, who I discuss in the thesis, agreed to meet me. Other scholars have recently taken this route in work trying to outline the cultures and practices in particular production environments with some success, such as John Caldwell<sup>10</sup> and Georgina Born<sup>11</sup>. I have found, however, that my case studies (and US TV artists in general) are particularly image-conscious and have used previous interviews to manufacture an author discourse persona through a cyclical repetition of anecdotes and observations. This is the case with Steven Bochco, who would have been a possible candidate for interview, and his word-for-word re-treading of stories about his freedom from network and production company edicts on *Hill Street Blues* (MTM, 1980-1987). I decided against it, therefore, on the basis that further interviewing would only reinforce the media mythos of a particular artist, which I

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<sup>9</sup> Matt Hills, 'From the Box in the Corner to the Box Set on the Shelf: "TVIII" and the Cultural/Textual Valorisations of DVD', *New Review of Film and Television Studies* 5:1 (April 2007), pp. 41-60.

<sup>10</sup> John Thornton Caldwell, *Production Culture: Industrial Reflexivity and Critical Practice in Film and Television* (Durham and London: Duke University Press, 2008).

<sup>11</sup> Georgina Born, *Uncertain Vision: Dyke, Birt and the Reinvention of the BBC* (London: Vintage, 2005).



already had access to from extensive media coverage. Shadowing artists on set could still be useful for de-mystifying the author. A fair criticism of my methodology would be that I did not pursue this. But, as I show below in reference to Caldwell's contact with artists, personal immersion in a production culture does not necessarily lead to the critical detachment necessary to evaluate artists' contributions but rather an identification with the artist and culture that makes it difficult to extract author myth from production fact. Maire Messenger Davies' interviews with several TV drama artists on various series of the *Star Trek* franchise<sup>12</sup> demonstrate that the scholar has internalised the production teams' views of themselves as an egalitarian community of workers separate from the 'competitive, capitalistic industry' of US TV, referring to their 'socialistic interdependence' of their production set-up.

The thesis could have considered audience research and the impact of authorship on the viewing strategies of audiences. Studies of fan communities and activities have shown the author is still a key construction in the reception discourses of TV fiction, and this thesis has noted where artists have made significant concessions to the tastes and habits of audiences. An approach which conducted audience surveys and accessed records of viewer responses (e.g. audience research reports) to gauge the impact of authorship on spectatorship would have been a possible avenue of enquiry. However, I felt it more necessary to rectify assumptions that authorship was not present in the text and that production was anonymous before tackling the issue of what it meant for audiences. A shift too far in this direction would also signal agreement with some fan studies scholars, such as Henry Jenkins<sup>13</sup>, who claim that audiences have displaced authorship in the making of meaning and creation of coherence in fictional television programming. The thesis could have been researched and written as a

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<sup>12</sup> Taken from Maire Messenger Davies, 'Production Studies', *Critical Studies in Television* 1:1 (Spring 2006), pp. 21-30 and 'Quality and Creativity in TV: The Work of Television Storytellers' in Kim Akass and Janet McCabe (eds.), *Quality TV: Contemporary American Television and Beyond* (London: I.B. Tauris, 2007), pp. 171-184.

<sup>13</sup> Henry Jenkins, *Textual Poachers: Television Fans and Participatory Culture* (London: Routledge, 1992).

project on how authorship figures in US TV historiography (both media accounts and scholarly works) rather than its impact on aesthetics and modes of production. This is due to the amount of material included (or seen and not included) on the cultivation of discourses on authorship in publicity, media and scholarship which influences and constructs US TV historiography. This subject would certainly have constituted an entire thesis. It also would have undermined one of my central arguments that the author in US TV drama is available as more than media image. Such a topic would also concede to the arguments made by many contemporary scholars such as Janet Staiger<sup>14</sup> and Charles Eckert<sup>15</sup> that the only significance of authorship in media studies is how it is constructed culturally not the role it plays within critical conceptualisations of television aesthetics.

There have been notable developments in the field of authorship and production studies since work on the thesis began in 2006. Caldwell's *Production Culture* published in 2008<sup>16</sup> was a quasi-ethnographic study of production environments in film and television in the US. It theorised the TV artist's production practices and their self-awareness in regards to the industry and audiences. Therefore, the book rectified the absences of production contexts and programme aesthetics in *Televisuality*'s study of authorship<sup>17</sup>, which were my main criticisms of his work. The book contained a number of groundbreaking discoveries about production practices that I have concurred with and theorisations of artists' approaches that I have drawn on e.g. the implicit 'theory of the audience' held by many TV creator-producers<sup>18</sup>. However, I found many of Caldwell's formulations of authorship to be inadequate or myth-driven. In particular, his depiction of the episode director in long-running

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<sup>14</sup> Janet Staiger, 'Authorship Approaches' in David A. Gerstner and Janet Staiger (eds.), *Authorship and Film* (New York: Routledge, 2003), pp. 27-57.

<sup>15</sup> Charles Eckert, 'The English Cine-Structuralists' in John Caughie (ed.), *Theories of Authorship* (London: Routledge, 1981), pp. 152-166.

<sup>16</sup> Caldwell, *Production Culture*.

<sup>17</sup> Caldwell, *Televisuality*.

<sup>18</sup> *Ibid*, pp. 221-223.

series as ‘journeyman’<sup>19</sup> reinforces the marginalisation of directors by other artists, industry personnel and cultural commentators and falls down after close textual analysis. A close proximity to artists seems to have reduced Caldwell’s ability to detect image-construction and industry discourse in their testimony. This leads him to blankly reproduce their arguments on occasions or unquestioningly reconstitute claims about authorship that already exist in historiographical or scholarly discourses e.g. the furious creativity of the ‘writer’s room’<sup>20</sup>.

A key publication in the field of US TV studies published during the writing of this thesis is Kim Akass and Janet McCabe’s edited collection *Quality TV: Contemporary American Television and Beyond* from 2007<sup>21</sup>. Whilst adding (some may say unnecessarily) to the vast body of scholarship on US TV quality in the past three decades, it also contained a useful reflexivity about the culmination of an era of quality TV discourses, suggested by a chapter written by US TV journalist David Bianculli which showed the everyday journalistic discourses that had helped to form quality criteria for US television<sup>22</sup>. What is encouraging about this collection is its insights into production through interactions with the artists that worked on programmes in contemporary US TV drama, and its recognition of a range of creative roles therein. It featured chapters on musical composers, such as W.G. Walden<sup>23</sup>, composer of the theme for *The West Wing* (Warner Brothers Television, 1999-2006) and transcripts of interviews with other dramatic artists, such as Mark Lawson’s televised talk with David Chase<sup>24</sup>. This book paved the way for quality scholarship to go to production and authorship as a means of expanding the field of discussion from discourses of value and taste.

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<sup>19</sup> Ibid, p. 227.

<sup>20</sup> Ibid, pp. 211-216.

<sup>21</sup> Kim Akass and Janet McCabe (eds.), *Quality TV: Contemporary American Television and Beyond* (London: I.B. Tauris, 2007).

<sup>22</sup> David Bianculli, ‘Quality TV: A US TV Critic’s Perspective’ in Kim Akass and Janet McCabe (eds.), *Quality TV: Contemporary American Television and Beyond* (London: I.B. Tauris, 2007), pp. 35-38.

<sup>23</sup> Peter Kaye, ‘Writing Music for Quality Television: An Interview with W.G. ‘Snuffy’ Walden’ in Kim Akass and Janet McCabe (eds.), *Quality TV: Contemporary American Television and Beyond* (London: I.B. Tauris, 2007), pp. 221-228.

<sup>24</sup> Mark Lawson, ‘Mark Lawson talks to David Chase’ in Kim Akass and Janet McCabe (eds.), *Quality TV: Contemporary American Television and Beyond* (New York: I.B. Tauris, 2007), pp. 185-221.

My disappointment is that the book did not probe the production structures of US TV drama even more, especially in a piece by Maire Messenger Davies<sup>25</sup> on secondary authorship discussed in the thesis. Davies' failure to sufficiently conceptualise the episode writers, directors and producers separately from the executive producer figure meant a return to the incomplete constructs of authorship as synonymous with the 'hyphenate' creator-producer.

The role of archives in the study of authorship has been significantly debated by media scholars and historians since work on this thesis began. In the 2009 conference *Archives and Auteurs* at Stirling University, discussion emerged between scholars over whether theories of authorship (e.g. the film director as sole author) were actually called into question by archival evidence (shooting scripts, memos) which may otherwise point to a lesser or more collaborative role in production. There was particular antagonism between scholars who proposed that an ideology of authorship (e.g. belief in the film's director's singular control over a film) should be the prevailing wisdom for the study of artistry in moving image media and those who countered that it was dependent on production cultures in particular historical contexts. This came down to a clash between historiographical methodologies for studying media and culture and auteurist theories of film. Nonetheless, the auteurist camp had to concede that directors were only in control of production in certain historical contexts. This useful debate showed, as I do here, how authorship studies can be refined by historicization and production analysis, and how myth-driven or blinkered methodologies of authorship can be challenged by this work.

The approach taken for this thesis need not simply apply to US TV drama but could extend to the recognition of authorship in other production environments. Author mythologies are seen throughout contemporaneous discourses on UK TV drama yet their production roles and textual interventions are less discussed. For example, the producers of

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<sup>25</sup> Maire Messenger Davies, 'Quality and Creativity'.

*Doctor Who* (BBC, 1963- ) since 2005, Russell T Davies and Steven Moffat, have been surrounded by an author mythos, but their production roles and those of the episode writers and directors remain largely unknown quantities. Other institutional and national contexts could be surveyed to look at how artists figure within them. This could apply not just to TV drama but other modes and genres such as situation comedy or factual programming. One need only think of how the reality television programmes of producer Mark Burnett such as *The Apprentice* (Mark Burnett Productions, 2004-) and *Survivor* (Mark Burnett Productions, 2000- ) have distinctive author-written formats which are then distributed around the world or how the US situation comedies of actor-writer-producer Tyler Perry, for example *Meet the Browns* (Tyler Perry Company, 2009- ) are authorial interventions into the family comedy genre (e.g. a black working-class voice) and branded through the producer rather than the actors. Authorship has a place within the study of TV drama, and the national industrial context of US network TV. US TV drama authorship is defined by specific historical periods which allows for creative play with programme norms and personalisation of aesthetics but also stretches across them. Most crucially, the artistic expression of individuals is evident within numerous television programmes across the history of US drama and possible within many of its production environments.

## **APPENDIX A:**

### **COMPLETE LIST OF PADDY CHAYEFSKY'S UNPRODUCED**

### **PROGRAMMES**

This appendix is a complete list of all of Chayefsky's unproduced television scripts, script fragments, and story outlines from The Paddy Chayefsky Papers 1937-1972 accessed April 2008 at the Wisconsin Center for Film and Theater Research (WCFTR). The list demonstrates the range of styles, genres and cultural and/or commercial addresses proposed by the writer and the variegated formats in which he developed scripts. Many of the titles are provisional and refer to the protagonists of the narratives whilst some are untitled.

#### **Scripts**

##### *The Arnold Stance Story*

Description: Unproduced pilot for situation comedy series.

Synopsis: A Bronx man inherits 55 million dollars from a painting found in his apartment and becomes an industrial tycoon and socialite.

##### *'There's No Business'*

Description: An anthology drama set in the entertainment industry commissioned as an NBC Monday night dramatic spectacular.

Synopsis: A risqué expose of the vicious underside of Hollywood and Broadway from the perspective of a young actor working his way through the system.

#### **Script Fragments**

##### *'George and Mary Pritchett'*

Description: Untitled crime anthology drama rejected from *Danger*.

Synopsis: Adaptation of a real-life newspaper story in which a writer and his wife become embroiled in a criminal plot.

#### **Outlines**

##### *The Senator and the Lady*

Description: Unproduced political comedy series pilot.

Synopsis: Spencer Tracey and Katherine Hepburn play an ambitious senator and his wife moving to Washington and attempting to get a Senate appointment and an apartment simultaneously.

##### *'A Day in the Life'*

Description: Unproduced anthology character/crime drama.

Synopsis: A disillusioned housewife forms a bond with a neglected neighbourhood child and she contemplates kidnapping him before returning the boy to his mother.

‘Oh, My Name is Wozniewica’

Description: Ethnic crime anthology drama rejected from *Danger*

Synopsis: An Eastern European family on vacation in the US have their identities stolen but people’s refusal to accept their surname as real prevents anyone from believing them.

‘New Drapes’

Description: Crime anthology drama rejected from both *Danger* and *Manhunt*.

Synopsis: Adaptation of a short story in which a married couple who despise each other poison their partners simultaneously.

‘The Last Laugh’

Description: Unproduced holocaust revenge anthology drama.

Synopsis: A concentration camp victim seeks revenge on a German officer who tortured him during WWII after finding him by coincidence at an airport by virtue of his distinctive laugh.

‘Television Doctor’

Description: Unproduced medical anthology drama/pilot for telefilm series.

Synopsis: An apprehensive young doctor is forced to perform an emergency field operation after a plane crash using a close-circuit television.

‘Black Tape’

Description: Unproduced boxing/crime anthology drama.

Synopsis: A boxer forced into retirement by injury seeks revenge on a former opponent who ruined his career by having black tape inside his gloves.

‘The Delivery Boy’

Description: Crime anthology drama rejected from *Danger* and *Manhunt*.

Synopsis: A delivery boy for a dry cleaner finds himself in the middle of a drugs racket when he learns the business is a front for narcotics deals.

‘Hello, Mr. Lutz’

Description: Unproduced suspense anthology drama.

Synopsis: A tenement housewife discovers that her husband is a murderer and that the only witness to the crime is her best friend.

‘Edgar Englander’/ ‘Melvin Hapgood’

Description: Unproduced autobiographical anthology drama.

Synopsis: The world of television, theatre and radio seen from a variety of perspectives including a writer and a theatre director.

‘Nancy Walker’

Description: Unproduced family drama/situation comedy series.

Synopsis: A wife narrates how her husband overcomes a set of weekly misfortunes at home, work, and with friends, and comments on the strained relationship between father and son.

## **APPENDIX B:**

### **PRODUCTION PAPERS FROM FRED COE'S ANTHOLOGY SERIES**

This appendix collates relevant material from production documents from The Fred Coe Papers, accessed April 2008 at the Wisconsin Center for Film and Theater Research. It includes briefs, lists, letters, and press releases that reveal new information about the role of Fred Coe in the production of various playhouse series as well as the economic and technical conditions of early 1950s anthology series. The appendix is to be used as supporting evidence for claims and observations about the specifics of television production in Chapter 1.



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## **APPENDIX D**

### **PRODUCER TELEOGRAPHIES FOR STEVEN BOCHCO AND JERRY**

#### **BRUCKHEIMER**

This list covers the entire corpus of programmes for the executive producers featured in Chapter 3. The list is in chronological order and includes only programmes on which the case studies worked as producers and/or creators. Earlier writing credits have been omitted.

#### **Steven Bochco**

*Griff* (Universal TV, 1973-1974)-producer  
*Delvecchio* (Universal TV, 1976-1977)-producer  
*Richie Brokelman-Private Eye* (Universal TV, 1978)-producer  
*Paris* (MTM, 1979-1980)-executive producer  
*Hill Street Blues* (MTM, 1981-1987)-creator/executive producer (1981-1984)  
*Bay City Blues* (MTM, 1983)-creator/executive producer  
*LA Law* (20<sup>th</sup> Century Fox, 1986-1994)-creator/exec. producer (1986-1992)  
*Hooperman* (20<sup>th</sup> Century Fox, 1987-1989)-creator/producer  
*Doogie Howser M.D.* (Steven Bochco Productions, 1989-1993)-creator/exec.producer  
*Cop Rock* (Steven Bochco Productions, 1990)-creator-executive producer  
*Civil Wars* (20<sup>th</sup> Century Fox Television, 1991)-creator/executive producer  
*Capitol Critters* (Steven Bochco Productions, 1992)-producer  
*NYPD Blue* (Steven Bochco Productions, 1993-2005)-creator/executive producer  
*The Byrds Of Paradise* (Steven Bochco Productions, 1994)-producer  
*Murder One* (Steven Bochco Productions, 1995-1997)-creator/executive producer  
*Brooklyn South* (Steven Bochco Productions, 1997-1998)-creator/executive producer  
*Total Security* (Steven Bochco Productions, 1997)-creator/executive producer  
*City Of Angels* (Steven Bochco Productions, 2000)-executive producer  
*Philly* (Steven Bochco Productions, 2001-2002)-creator/executive producer  
*Blind Justice* (Steven Bochco Productions, 2005)-creator/executive producer  
*Over There* (Steven Bochco Productions, 2005)-creator/executive producer  
*Commander In Chief* (Touchstone Television, 2005-2006)-writer/executive producer

#### **Jerry Bruckheimer**

*CSI* (Jerry Bruckheimer Television, 2000- )-executive producer  
*Without A Trace* (Jerry Bruckheimer Television, 2002- )-executive producer  
*CSI: Miami* (Jerry Bruckheimer Television, 2002- )-executive producer  
*Cold Case* (Jerry Bruckheimer Television, 2003- )-executive producer  
*CSI: New York* (Jerry Bruckheimer Television, 2004- )-executive producer  
*E-Ring* (Jerry Bruckheimer Television, 2005-2006)-executive producer  
*Justice* (Jerry Bruckheimer Television, 2006)-executive producer  
*Modern Men* (Jerry Bruckheimer Television, 2006)-executive producer

## APPENDIX E

### EPISODE PLOT SYNOPSES OF DAVID MAMET'S TV WRITING AND DIRECTING

#### *Hill Street Blues 7/12 'A Wasted Weekend' tx. 13 January 2007*

Off-duty police officers Andy Renko and Bobby Hill meet at the apartment of their retired sergeant Stan Jablonsky to embark on a weekend hunting trip to nearby woodlands. On route, they stop at Hill Street police station to pick up their other companion Lieutenant Henry Goldblume but he is unable to leave as Captain Frank Furillo has been called away to a meeting and needs Goldblume to deliver a speech to a group of boy scouts visiting the station. Meanwhile, at the station, the hunting trip is causing agitation to Officer Lucy Bates who objects to both the all-male contingent and the killing of innocent animals. Bates is soon distracted by the plight of Officer Kate McBride who shot and killed an armed suspect the previous night and is undergoing emotional difficulties. Bates castigates Lieutenant Buntz for asking McBride to aid him in an undercover operation but, when Buntz finds out about McBride's situation, he decides to befriend McBride.

Goldblume tells his companions to drive up to their woodland cabin where he intends to join them after he has delivered his speech. After giving an impassioned and profound speech about duty and comradeship in the police force, Goldblume is once again prevented from leaving by a complaint by a mentally unstable woman that her boyfriend will no longer have sex with her. This turns into a false accusation of rape against Goldblume and he is temporarily detained. Hill, Renko and Jablonsky drive to the woods but are also temporarily detained after being mistaken for criminals by a rural highway patrol. They arrive at what they assume to be their cabin but later find out it belongs to a man conducting an extra-marital affair. They wheedle out of another potential police detainment and eventually find

the actual (and much smaller) cabin. Back at the precinct, Buntz has taken McBride to a bar for the evening and proceeds to reassure her about the legitimacy of the shooting.

Goldblume is released from custody without charge and attempts to cash a cheque so that he can get petrol for his car journey. After stumbling on a credit union that has just been robbed, Goldblume is then kidnapped outside his car by the fleeing criminal. Meanwhile, at the cabin, Jablonsky admits to his friends that he murdered a young German private in a prison escape during World War Two. At dawn, Goldblume is driven to a secluded highway by his kidnapper and forced to dig his own grave at gunpoint in a nearby field. Moments after he has finished, Goldblume pleads for his life only to realise his kidnapper has absconded with the car. Buntz and Goldblume emerge from the bar in the early hours of the following morning as firm friends. The hunters go out to the woods in the morning but their trip is cut short when Hill injures his leg pursuing a deer. Goldblume returns to the precinct, applies for handgun training following his experience and confesses his kidnapping to Furillo.

### ***The Shield 3/11 'Strays' tx. 15 May 2004***

The Strike Team of a Los Angeles police precinct led by Detective Vic Mackey pursue a suspect involved in a money laundering operation through a supermarket into a nearby house. They beat and arrest him and his conspirators. They take the suspect for interrogation to their precinct, 'The Barn', and decide to use him in a sting operation against his boss. Meanwhile, Detectives Holland Wagenbach and Claudette Wymys have taken a serial killer, the 'cuddler rapist' Faulkes, into custody and Wagenbach goes to undertake his interrogation. Wagenbach also meets with the wife of the killer, Joanna, who is waiting patiently in the reception room. Aside from the precinct, Strike Team member Detective Shane Vendrell deals with the aftermath of his partner's theft of money from a fund the Strike

Team had stolen from the Armenian Mafia by convincing Mara's mother not to give away any information to the IRS about the origins of the money she used to buy a house.

Mackey and his wife meet with a teacher at a specialist school for their autistic son only to discover that he is becoming increasingly violent and isolated. A disturbed homeless man is found tormenting drivers at an intersection by Officer Julian Lowe and remanded in custody. Wyms tries to convince Lowe to do more to help the man rather than simply incarcerating him. Wagenbach's interrogation proceeds well with Faulkes admitting to his crimes but he fails to understand the motives of the killer. Wagenbach allows Joanna to see her husband and he announces that he will disassociate himself from her once in prison. The Strike Team set up their sting operation using Officer Danni Sofer as an undercover agent posing as a mule transporting illegally obtained money who is in turn supposed to be posing as a young mother. After a false start in which her boss entraps Sofer in a text of loyalty, she is accepted and helps to get the leading members of the laundering syndicate arrested.

The homeless man is released and then soon murdered with Wyms taking the case from Lowe when his apathy threatens to sabotage the investigation and then solving it. She proceeds to humiliate him in front of his colleagues when he refuses to accept her help to become a more responsible police officer. With the IRS placated, Mara comes to the precinct but is soon threatened by Mackey. Later at their home, Vendrell asks Mara to elope with him. Mackey comes to realise with the help of his wife that his youngest daughter may also have autism. Captain David Acevada takes over the interrogation of the chief money launderer and obtains information from him about the theft of money from the Armenian Mafia, which Acevada will later use to try to convict Mackey for the crime. Faulkes tells Wagenbach that he will never understand his motivations. Wagenbach leaves the interrogation disillusioned about his professional skills and, after insulting Joanna, goes home to bed waking in the night to strangle a local stray cat in order to attempt to understand Faulkes' exhilaration at killing.

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*Alfred Hitchcock Presents*, US, Shamley/Revue/CBS, 1955-1962. Producers: Alfred Hitchcock, Norman Lloyd, Joan Harrison. Presenter: Alfred Hitchcock.

*All in the Family*, US, CBS/Norman Lear Productions, 1971-1979. Producer: Norman Lear. Writers: Norman Lear, Larry Rhine. Cast: Carroll O'Connor.

*The Apprentice*, US, Mark Burnett Productions/NBC, 2004- . Creator: Mark Burnett. Cast: Donald Trump.

*Armchair Theatre*, UK, ABC, 1956-1974. Producers: Dennis Vance, Sydney Newman, Leonard White. Directors: Philip Saville, Charles Jarrott, Guy Verney. Writers: Donald Churchill, Clive Exton, Robert Muller.

*The A-Team*, US, Stephen J. Cannell Productions/Universal TV, 1983-1987. Creators: Stephen J. Cannell, Frank Lupo. Producers: Stephen J. Cannell, Frank Lupo. Writers: Stephen J. Cannell, Frank Lupo. Cast: George Peppard.

*Barney Miller*, US, Four D Productions/ABC, 1975-1982. Director: Noam Pitlik, Writer: Danny Arnold, Producer: Danny Arnold. Cast: Hal Linden.

*Bones*, US, 20<sup>th</sup> Century Fox/Far Field Productions, 2005- . Creator: Hert Hanson. Writers: Hert Hanson, Kathy Reichs. Cast: Emily Deschanel, David Boreanaz.

*The Blue Knight*, US, Lorimar Productions/CBS, 1973-1976. Producer: Josh Rogosin. Writer: Joseph Wambaugh. Cast: George Kennedy.

*Buffy the Vampire Slayer*, US, 20<sup>th</sup> Century Fox/Mutant Enemy, 1997-2003. Creator: Joss Whedon. Writers: Joss Whedon, Marti Noxon. Directors: Joss Whedon, James A Contner. Cast: Sara Michelle Gellar.

*Cagney & Lacey*, US, CBS/Filmways Pictures, 1981-1988. Creators: Barbara Avedon, Barbara Corday. Writers: Steve Brown, Terry Louise Fisher. Cast: Tyne Daly, Sharon Gless.

*Capitol Critters*, US, Steven Bochco Productions, 1992. Producer: Steven Bochco. Cast: Ariana Richards.

*Charlie's Angels*, US, Spelling-Goldberg Productions, 1976-1981. Creators: Ivan Goff, Ben Roberts. Executive Producers: Aaron Spelling, Leonard Goldberg. Cast: Farah Fawcett.

*Cold Case*, US, Jerry Bruckheimer Television/CBS Productions, 2003- . Creator: Gina Gionfriddo. Executive Producers: Jerry Bruckheimer, Jonathan Littman.

*Columbo*, US, Universal, 1971-1990. Creators: Richard Levinson, William Link. Director: Steven Spielberg. Writer: Steven Bochco. Cast: Peter Falk.

*Cop Rock*, US, 20<sup>th</sup> Century Fox/Steven Bochco Productions, 1990. Creators: Steven Bochco, William M. Finkelstein. Directors: Brad Silberling, Michael M. Robin. Cast: Ronny Cox, Peter Onorati, Larry Joshua.

*CSI: Crime, Scene, Investigation*, US, Jerry Bruckheimer Television/CBS Productions, 2000-. Creator: Anthony Zuiker. Executive Producer: Jerry Bruckheimer. Cast: William Petersen, Jorja Fox.

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*CSI: New York*, US, Jerry Bruckheimer Television/CBS Productions, 2004-. Creator: Anthony Zuiker. Executive Producer: Jerry Bruckheimer.

*Dallas*, US, Lorimar Television/CBS, 1978-1991. Creator: David Jacobs. Writer: David Jacobs. Director: Leonard Katzman. Cast: Larry Hagman.

*Danger*, US, CBS, 1950-1955. Producers: Franklin Heller, William Dozier. Directors: Sidney Lumet, John Peyser, John Frankenheimer, Ted Post. Writers: Halsted Welles, Reginald Rose, Rod Serling.

*The Defenders*, US, CBS/Plautus, 1961-1965. Producer: Herbert Brodtkin. Writer: Reginald Rose. Cast: Ossie Davis.

*Delvecchio*, US, Universal TV, 1976-1977. Creators: Joseph Polizzi, Sam Rolfe. Producers: Steven Bochco, Michael Rhodes. Writers: Steven Bochco, Michael Kozoll. Cast: Judd Hirsch.

*Disneyland*, US, Walt Disney Television, 1954-1990. Producer: Walt Disney. Presenter: Walt Disney.

*Doctor Who*, UK, BBC, 1963-. Creators: Sydney Newman, Verity Lambert. Writers: Robert Holmes, Terrance Dicks. Directors: Graeme Harper, Douglas Camfield. Cast: William Hartnell, Patrick Troughton.

*Doogie Howser M.D.*, US, 20<sup>th</sup> Century Fox/Steven Bochco Productions, 1989-1993. Creators: Steven Bochco, David E Kelley. Directors: Charles Haid, Betty Thomas. Neil Patrick Harris, James B. Sikking, Max Casella.

*Dragnet*, US, Mark VII, 1951-1959. Creator: Jack Webb. Writer: Jack Webb. Cast: Jack Webb, Olan Soule.

*ER*, US, Amblin/John Wells Productions, 1994-2009. Producers: Michael Crichton, John Wells, Stephen Spielberg. Cast: George Clooney.

*Firefly*, US, Fox Television/Mutant Enemy, 2002-2003. Creator: Joss Whedon. Producers: Joss Whedon, Tim Minear. Directors: Joss Whedon, Vern Gillum.

*The Ghost Whisperer*, US, Jerry Bruckheimer Television/Touchstone Television, 2005- . Creator: John Gray. Executive Producers: John Gray, Jerry Bruckheimer. Cast: Jennifer Love Hewitt.

*The Golden Age of Television*, US, PBS, 1981-1982. Producers: James Cross, David J. Eagle, Sonny Fox.

*The Guiding Light*, US, CBS, 1952-2009. Producers: Roy B. Steinberg, Ted Corday. Writers: Melissa Salmons, William J. Bell. Directors: Roy B. Steinberg, Lucy Ferri Rittenberg.

*Gulf Playhouse: First Person*, US, NBC, 1952-1953. Producer: Fred Coe. Director: Arthur Penn. Writers: Paddy Chayefsky, Horton Foote, Stewart Stern, Robert Alan Aurthur.

*Gunsmoke*, US, CBS/Arness, 1955-1975. Producers: Norman MacDonnell, John Mantley. Writers: John Meston, Les Crutchfield. Directors: Ted Post, Harry Harris.

*Hill Street Blues*, US, MTM, 1981-1987. Creators: Steven Bochco, Michael Kozoll. Director: Gregory Hoblit. Writers: Walton Green, David Milch, Mark Frost. Cast: Daniel J. Travanti, Veronica Hamel, Joe Spano, James B. Sikking, Charles Haid, Michael Warren, Ed Marinaro, Betty Thomas, Michael Conrad.

*Homicide: Life on the Street*, US, Baltimore Pictures/NBC, 1993-1999. Producers: Tom Fontana, Barry Levinson. Writers: Tom Fontana, Paul Attanasio, David Simon. Cast: Clark Johnson.

*House*, US, NBC/Bad Hat Harry Productions, 2004- . Creator: David Shore, Brian Singer. Writers: David Shore, Lawrence Kaplow. Cast: Hugh Laurie.

*I'll Fly Away*, US, Lorimar Television/Brand Falsey Productions, 1991-1993. Creators: Joshua Brand, Joshua Falsey. Writers: Joshua Brand, Joshua Falsey, David Chase. Directors: Jack Bender, Ian Sander, David Chase. Cast: Sam Waterston.

*Ironside*, US, Universal TV, 1967-1975. Creator: Collier Young. Writers: Collier Young, Steven Bochco. Cast: Raymond Burr.

*Journey to the Unknown*, UK/US, 20<sup>th</sup> Century Fox/Hammer Films Productions, 1968. Producers: Joan Harrison, Anthony Hinds. Writers: Robert Bloch, Charles Beaumont, Directors: Robert Stevens, John Chaffey.

*The Kingdom*, Denmark/France/Germany/Sweden, Zentropa/Danmarks Radio, 1994. Director: Lars Von Trier. Writers: Lars Von Trier, Niels Vørsel. Presenter: Lars Von Trier.

*Kojak*, US, Universal, 1972-1978. Creator: Abby Mann. Cast: Telly Savalas, Dan Frazier.

*Kolchak: The Night Stalker*, US, Francy Productions/Universal TV, 1974-1975. Creator: Jeffrey Grant Rice. Producers: Cy Chermak, Paul Playdon. Writers: Jeffrey Grant Rice, David Chase, Michael Kozoll. Cast: Darren McGavin.



*Kraft Television Theater*, US, ABC/NBC, 1947-1958. Producer: Maury Holland. Directors: Sidney Lumet, Stanley Quinn. Writers: Rod Serling, Mel Goldberg.

*LA Law*, US, 20<sup>th</sup> Century Fox, 1986-1994. Creators: Steven Bochco, Terry Louise Fisher. Writers: David E. Kelley, William M. Finkelstein. Cast: Corbin Bernsen (Arnold Becker), Harry Hamlin, Jimmy Smits.

*Law & Order*, US, Wolf Films/NBC Universal Television, 1990- . Creator: Dick Wolf. Executive Producer: Dick Wolf. Cast: Paul Sorvino, Chris Noth.

*Law & Order: Criminal Intent*, US, Wolf Films/NBC Universal Television, 2001- . Creator: Dick Wolf. Executive Producers: Dick Wolf, Peter Jankowski.

*Law & Order: Special Victims Unit*, US, Wolf Films/NBC Universal Television, 1999- . Creator: Dick Wolf. Executive Producers: Dick Wolf, Neal Baer. Cast: Christopher Meloni, Mariska Hargitay, Richard Belzer.

*Law & Order: Trial by Jury*, US, Wolf Films/NBC Universal Television, 2005-2006. Creator: Dick Wolf. Executive Producers: Dick Wolf, Walon Green, Peter Jankowski. Cast: Bebe Neuwirth, Kirk Acevado, Aasif Mandvi, Dennis Farina.

*Life*, US, NBC, 2007-2009. Creator: Rand Ravich. Writers: Rand Ravich, Marjorie David. Cast: Damian Lewis.

*Lost in Space*, US, 20<sup>th</sup> Century Fox Television, 1965-1968. Producer: Irwin Allen. Director: Don Richardson. Cast: June Lockhart.

*Lou Grant*, US, MTM/CBS, 1977-1982. Creators: James L. Brooks, Gene Reynolds, Allan Burns. Writer: James L Brooks. Director: Alexander Singer. Cast: Edward Asner.

*The Man from UNCLE*, US, Arena Productions/MGM, 1964-1968. Creator: Producers: Norman Felton, David Victor. Writers: Dean Hargrove, Peter Allan Fields. Cast: Robert Vaughan, David McAllum.

*Manhunt*, US, Columbia Screen Gems, 1959-1961. Director: Fred Jackman Jr. Writer: Bernard C. Schoenfeld. Cast: Chuck Henderson, Charles Bateman.

*MASH*, US, 20<sup>th</sup> Century Fox Television/CBS, 1972-1983. Producer: Burt Metcalfe. Writer: Charles S. Dubin. Cast: Alan Alda.

*Matinee Theater*, US, NBC, 1955-1958. Producers: George Lowther, Albert McLeery. Directors: Lamont Johnson, Arthur Hiller. Writers: George Lowther, Robert Esson.

*Maude*, US, Bud Yorkin/Norman Lear Productions, 1972-1978. Creator: Norman Lear. Writers: Brendan Ward, Charlie Hauck. Cast: Bea Arthur.

*Maverick*, US, ABC/Warner Bros Television, 1957-1962. Creator: Roy Huggins. Producers: Roy Huggins, William T. Orr. Writers: Roy Huggins, Douglas Heyes, Marion Hargrove. Cast: James Garner, Jack Kelly.

*Meet the Browns*, US, Tyler Perry Company/Debmam-Murray, 2009- . Creator: Tyler Perry. Producer: Roger M. Bobb. Writer: Tyler Perry. Cast: David Mann.

*Mrs. Columbo*, US, Universal TV/Gambit Productions, 1979-1980. Producers: Stuart Cohen, David Levinson. Writers: Howard Berk, Gregory S. Dinallo. Cast: Kate Mulgrew.

*Murder One*, US, 20<sup>th</sup> Century Fox/Steven Bochco Productions, 1995-1997. Creators: Steven Bochco, Charles H. Eglee, Channing Gibson. Directors: Charles Haid, Randy Zisk. Producers: Steven Bochco, William M. Finkelstein. Cast: Daniel Benzali, J.C. MacKenzie, Bobbie Phillips, Dylan Baker, Joe Spano, Keven Tighe, Jason Gedrick.

*Mystery & Imagination*, UK, ABC Weekend Television/Thames Television, 1966-1970. Producers: Jonathan Alwyn, Reginald Collins.

*NCIS*, US, CBS/Belisarius Productions, 2003- . Creators: Donald P. Bellisario, Don McGill. Writers: Donald P. Bellisario, Don McGill. Cast: Mark Harmon.

*Night Gallery*, US, Universal TV/NBC, 1970-1973. Creator: Rod Serling. Producer: Jack Laird. Writers: Rod Serling, Douglas Heyes, Halsted Welles. Presenter: Rod Serling.

*Northern Exposure*, US, CBS/Universal TV, 1990-1995. Creators: Joshua Brand, John Falsey. Producers: Joshua Brand, Joshua Falsey, Robin Green, David Chase. Cast: Rob Morrow, Janine Turner, Barry Corbin, Darren E. Burrows, John Cullum, John Corbett, Peg Phillips, Cynthia Geary.

*Numb3rs*, US, Scott Free Productions/Paramount Television/CBS, 2005- . Creators: Nicholas Falacci, Cheryl Heuton. Executive Producers: Tony Scott, Ridley Scott. Cast: Rob Morrow.

*NYPD Blue*, US, 20<sup>th</sup> Century Fox/Steven Bochco Productions, 1993-2005. Creators: Steven Bochco, David Milch. Directors: Gregory Hoblit, Brad Silberling, Michael M. Robin. Writers: David Milch, David Simon. Cast: Dennis Franz, David Caruso, James McDaniel, Jimmy Smits, Kim Delaney, Nicholas Turturro.

*The Outer Limits*, US, Villa Di Stefano/United Artists Television/ABC, 1963-1965. Producers: Leslie Stevens, Joseph Stefano. Writers: Leslie Stevens, Jerry Sohl. Presenter: Vic Perrin.

*Oz*, US, Rysher Entertainment/HBO/The Levinson-Fontana Company, 1997-2003. Creator: Tom Fontana. Executive Producers: Barry Levinson, Tom Fontana. Cast: Ernie Hudson.

*Paris*, US, MTM, 1979-1980. Executive Producer: Steven Bochco. Writers: Steven Bochco, Larry Alexander. Cast: James Earl Jones.

*Philco Television Playhouse*, US, NBC, 1948-1955. Supervising Producer: Fred Coe. Producer: Gordon Duff. Directors: Delbert Mann, Ira Skutch, Vincent J. Donahue, Fred Coe, Gordon Duff, Arthur Penn. Writers: Paddy Chayefsky, H.R. Rays, David Shaw, Sumner Locke Elliot, Horton Foote, Robert Alan Aurthur.

*Playhouse 90*, US, CBS, 1956-1961. Producers: Martin Manulis, Herbert Brodtkin, Fred Coe. Directors: John Frankenheimer, Franklin J. Schaffner, Arthur Penn. Writers: Tad Mosel, Reginald Rose, Rod Serling.

*Playwrights '56*, US, NBC, 1955-1956. Producer: Fred Coe. Directors: Delbert Mann, Arthur Penn, Vincent J. Donahue. Writers: Arnold Schulman, Sumner Locke Elliot, A.E. Hotchner, David Davidson.

*Police Story*, US, Columbia Pictures Television/NBC, 1973-1977. Creator: Joseph Wambaugh. Producer: David Gerber. Writer: E. Jack Neuman. Cast: Scott Brady.

*The Police Tapes*, US, ABC, 1977. Directors: Alan Raymond, Susan Raymond. Narrator: Charles Rydell.

*Prime Suspect*, UK, Granada/WGBH, 1991-2006. Writer: Lynda La Plante. Producers: Sally Head, John Lever. Cast: Helen Mirren.

*Producer's Showcase*, US, NBC, 1954-1957. Supervising Producer: Fred Coe. Producers: Sol Hurok, Alvin Cooperman, Edwin Lester. Directors: Clark Jones, Delbert Mann, Kirk Browning, Arthur Penn. Writers: Joseph Shrank, David Shaw, Russel Crouse.

*Quantum Leap*, US, Universal TV/Belisarius Productions, 1989-1993. Creator: Donald P. Bellisario. Writers: Donald P. Bellisario, Deborah Pratt. Directors: James Whitmore Jr., Joe Napolitano. Cast: Scott Bakula.

*The Rockford Files*, US, NBC/Universal TV, 1974-1980. Creator: Stephen J. Cannell, Roy Huggins. Producers: Stephen J. Cannell, Juanita Bartlett, David Chase. Writers: Stephen J. Cannell, Juanita Bartlett, David Chase. Cast: James Garner, Noah Beery, Joe Santos, Stuart Margolin, Rita Moreno.

*77 Sunset Strip*, US, Warner Bros. Television/ABC, 1958-1964. Creator: Roy Huggins. Writers: Robert C. Dennis, Montgomery Pittman. Producer: William T. Orr. Cast: Efrem Zimbalist Jr..

*The Shield*, US, Sony Pictures/MiddKidd Productions/Fox Television, 2002-2008. Creator: Shawn Ryan. Producers: Shawn Ryan, Scott Brazil. Writers: Shawn Ryan, Scott Brazil, Glen Mazzara. Directors: Clark Johnson, David Mamet, Frank Darabont. Cast: Michael Chiklis, Catherine Dent, Walton Goggins, Michael Jace, CCH Pounder, Jay Karnes, Benito Martinez.

*Silent Witness*, UK, BBC/A&E, 1996-. Producers: Patrick Spence, Hilary Salmon. Writers: J.C. Wilsher, Ashley Pharoah. Cast: Amanda Burton.

*Six Characters in Search of an Author*, Hollywood Television Theatre/PBS, tx. 17 October 1976. Director: Stacey Keach. Producer: Norman Lloyd. Cast: John Houseman.

*Six Feet Under*, US, HBO, 2001-2005. Creator: Alan Ball. Writers: Alan Ball, Nancy Oliver. Cast: Peter Krause, Lauren Ambrose.

*The Sopranos*, US, HBO/Chase Films, 1999-2007. Producers: David Chase, Terence Winter. Creator: David Chase. Writers: David Chase, Michael Imperioli. Cast: James Gandolfini, Edie Falco.

*Starsky & Hutch*, US, Spelling-Goldberg Productions, 1975-1979. Creator: William Blinn. Cast: Paul Michael Hamilton, David Soul.

*St. Elsewhere*, US, MTM/NBC, 1982-1988. Creators: Joshua Brand, Joshua Falsely. Producers: Joshua Brand, John Falsely, Tom Fontana. Writers: Mark Tinker, John Masius. Cast: Ed Begley Jr., Norman Lloyd.

*Star Trek*, US, NBC/Desilu/Paramount Television, 1966-1969. Creator: Gene Roddenberry. Writers: Gene Roddenberry, D.C. Fontana. Directors: Marc Daniels, Joseph Pevney. Cast: William Shatner, Leonard Nimoy, DeForest Kelly.

*Studio One*, US, CBS, 1948-1958. Producer: Worthington Miner. Directors: Franklin J. Schaffner, Allen Reisner, Ralph Nelson. Writers: Reginald Rose, Joseph Liss, Worthington Miner.

*Survivor*, US, Mark Burnett Productions/CBS, 2000-. Creator: Mark Burnett. Producer: David Pitkin. Writer: Charlie Parsons. Director: Michael Simon.

*Suspense*, US, CBS, 1949-1954. Producers: Robert Stevens, Martin Manulis. Directors: Robert Stevens, Robert Mulligan. Presenter: Rex Marshall.

*Tales of the Unexpected*, UK, Anglia Television, 1978-1988. Producers: John Woolf, Norman Lloyd. Presenter: Roald Dahl.

*Tapping the Wire*, UK, Zeppotron/FX, 2007. Producer: Charlie Brooker. Contributors: Alexei Sayle, Graham Linehan. Presenter: Charlie Brooker.

*Thirtysomething*, US, Bedford Falls Productions/MGM Television, 1987-1991. Creators: Marshal Herskovitz, Edward Zwick. Writers: Joseph Dougherty, Richard Kramer. Cast: Timothy Busfield.

*Thriller*, US, NBC/Hubbell Robinson Productions, 1960-1962. Producers: William Frye, Douglas Benton. Writers: Herschel Daugherty, John Brahm. Directors: Donald S. Sanford, Robert Bloch. Presenter: Boris Karloff.

*The Twilight Zone*, US, Cayuga/CBS, 1959-1964. Creator: Rod Serling. Producers: Rod Serling, Buck Houghton, William Froug, Bert Granet. Writers: Rod Serling, Richard Matheson, Charles Beaumont, Earl Hamner Jr. Presenter: Rod Serling.

*Twin Peaks*, US, ABC/Lynch Frost Productions/Spelling Entertainment, 1990-1991. Creators: David Lynch, Mark Frost. Producers: David Lynch, Mark Frost. Writers: David Lynch, Mark Frost. Cast: Kyle MacLachlan, Michael Ontkean.

*The Unit*, US, CBS/MiddKidd/Fox Television, 2006-. Creators: David Mamet, Shawn Ryan. Producers: David Mamet, Shawn Ryan, Carol Flint. Cast: Dennis Haysbert.

*The Untouchables*, US, Desilu/Langford, 1959-1963. Producers: Quinn Martin, Jerry Thorpe. Cast: Robert Stack.

*The West Wing*, US, NBC/Warner Bros/John Wells Productions, 1999-2006. Producers: Aaron Sorkin, Thomas Schlamme, John Wells. Cast: Martin Sheen.

*The White Shadow*, US, MTM/Company Four, 1978-1981. Creator: Bruce Paltrow. Writer: Mark Tinker. Director: Victor Lobl. Cast: Ken Howard.

*The Wire*, HBO/Blown Deadline Productions, 2002-2008. Creator: David Simon. Producers: David Simon, Ed Burns, Robert F. Colesberry. Directors: Clark Johnson, Daniel Attias, Tim Van Patten. Cast: Dominic West.

*Without a Trace*, US, Jerry Bruckheimer Television/CBS Productions, 2002-. Creator: Hank Steinberg. Executive Producer: Jerry Bruckheimer. Cast: Anthony LaPaglia.

*The X-Files*, US, 20<sup>th</sup> Century Fox/Ten Thirteen Productions, 1993-2002. Creator: Chris Carter. Writers: Chris Carter, Frank Spotnitz. Cast: David Duchovny, Gillian Anderson.

### **SELECTED EPISODES**

*Alfred Hitchcock Presents* 1/7 'Breakdown' tx. 13 November 1955. Director: Alfred Hitchcock. Writers: Francis M. Cockrell, Louis Pollock. Producer: Joan Harrison. Cast: Joseph Cotton (William Callew), Harry Shannon (Dr. Harner), Lane Chandler (Sheriff).

*Alfred Hitchcock Presents* 7/9 'I Spy' tx. 5 December 1961. Director: Norman Lloyd. Writer: John Collier. Story: John Mortimer. Producer: Norman Lloyd, Joan Harrison. Cast: Cecil Parker (Barrister), Eric Barker (Mr. Frute).

*The Alfred Hitchcock Hour* 1/4 'I Saw The Whole Thing' tx. 11 October 1962. Director: Alfred Hitchcock. Writer: Henry Slesar. Producers: Joan Harrison, Gordon Hessler. Cast: John Forsythe (Michael Barnes).

*The Alfred Hitchcock Hour* 1/5 'Captive Audience' tx. 18 October 1962. Director: Alf Kjellin. Writers: Richard Levinson, William Link. Producers: Gordon Hessler, Norman Lloyd. Cast: James Mason (Warren Barrow), Angie Dickinson (Janet West).

*The Alfred Hitchcock Hour* 1/18 'A Tangled Web' tx. 25 January 1963. Director: Alf Kjellin. Writer: James Bridges. Producers: Gordon Hessler, Norman Lloyd. Cast: Robert Redford (David Chesterman), Barry Morse (Karl Gault).

*Cop Rock* Episode 2 'Ill-Gotten Gaines' tx. 03 October 1990. Director: Gregory Hoblit. Writer: Toni Graphia, John Romano. Executive Producers: Steven Bochco, William M. Finkelstein. Cast: Ronny Cox (Roger Kendrick), Barbara Bosson (Louise Plank), Kathleen Wilhoite (Mother).

*CSI: Crime, Scene, Investigation* 5/13 'Nesting Dolls' tx. 03 February 2005. Director: Bill Eagles. Writer: Sarah Goldfinger. Executive Producer: Jerry Bruckheimer. Cast: William Petersen (Grissom), Sarah Sidal (Jorja Fox).

*CSI: Crime, Scene, Investigation* 5/14 '4x4' tx. 14 March 2005. Director: Terence O'Hara. Writer: Sarah Goldfinger. Executive Producer: Jerry Bruckheimer. Marg Helgenberger (Catherine Willows), Gary Dourdan (Warwick Brown).

*CSI: Crime Scene Investigation* 5/24, 25 'Grave Danger' tx. 19 May 2005. Director: Quentin Tarantino. Writers: Anthony E. Zuiker, Carol Mendelsohn, Naren Shankar. Story: Quentin Tarantino. Producers: Carol Mendelsohn, Jonathan Littman. Cast: George Eads (Nick Stokes), , Tony Curtis (Himself), Frank Gorshin (Himself).

*ER* 1/24 'Motherhood' tx. 11 May 1995. Director: Quentin Tarantino. Writer: Lydia Woodward. Producers: Michael Crichton, John Wells. Cast: Anthony Edwards (Dr. Mark Greene), Noah Wyle (Dr. John Carter), Julianna Margulies (Nurse Carol Hathaway), Sherry Stringfield (Dr. Susan Lewis), Valerie Perrine (Cookie Lewis).

*Ford Edge* 'Quieter than a Lexus' tx. 17 April 2007. Director: David Mamet. Writer: JWT Team Detroit. Producer: JWT Team Detroit.

*Philco Television Playhouse* 4/16 'Visit to a Small Planet' tx. 8 May 1955. Writer: Gore Vidal. Director: Jack Smight. Producer: Fred Coe. Cast: Edward Andrews (Roger Spelding), Theodore Bikel (Paul Laurent).

*Gulf Playhouse: First Person* 2/4 'Crip' tx. 21 August 1953. Writer: Stewart Stern. Director: Arthur Penn. Producer: Fred Coe. Cast: Leo Penn (The Son), Evelyn Varden (The Mother).

*Gulf Playhouse: First Person* 2/7 'A Gift from Cotton Mather' tx. 11 September 1953. Writer: Paddy Chayefsky. Director: Arthur Penn. Producer: Fred Coe. Cast: Joseph Anthony (Father), Kim Hunter (Daughter).

*Hill Street Blues* Episode 1/14 'Rites of Spring' tx. 19 May 1981. Director: Gregory Hoblit. Writers: Steven Bochco, Michael Kozoll, Anthony Yerkovich. Executive Producers: Steven Bochco, Michael Kozoll. Cast: Michael Conrad (Phil Estherhaus).

*Hill Street Blues* 7/12 'A Wasted Weekend' tx. 13 January 1987. Director: John Patterson. Writer: David Mamet. Producers: Walon Green, Robert Ward. Cast: Dennis Franz (Lieutenant Norman Buntz), Robert Prosky (Sergeant Stan Jablonski), Lindsay Crouse (Officer Kate McBride), Mark Arnott (Kidnapper), Paul McKenna (State Trooper).

*Journey to the Unknown* 1/3 'Matakitas is Coming' tx. 28 November 1968. Director: Michael Lindsay-Hogg. Writer: Robert Heverly. Producers: Joan Harrison, Anthony Hinds. Cast: Vera Miles (June Wiley), Leon Lissek (Andros Matakitas).

*Kraft Television Theater* 8/20 'Patterns' tx. 9 February 1955. Writer: Rod Serling. Director: Fielder Cook. Cast: Richard Kiley (Fred Staples), Andy Sloane (Ed Begley), Everett Sloane (Walter Ramsay).

*Law & Order: Special Victims Unit*, Episode 1/3 'Or Just Look Like One' tx. 04 October 1999. Director: Rick Rosenthal. Writer: Michael R. Perry. Executive Producers: Dick Wolf, Neal Baer. Cast: Christopher Meloni (Elliot Stabler), Mariska Hargitay (Olivia Benson), Michelle Hurd (Monique Jeffries).

*Night Gallery* 1/2 'A Room with a View/The Little Black Bag/The Nature of the Enemy' tx. 23 December 1970. Writers: Hal Dresner, Rod Serling. Directors: Jerold Freedman, Jeannot Szwarc, Allen Reisner. Producer: Jack Laird. Cast: Burgess Meredith (William Hall), Chill Wills (Heppelwhite), Joseph Campanella (Simms).

*Night Gallery* 3/13 'Whisper' tx. 13 May 1973. Writer: David Rayfiel. Director: Jeannot Szwarc. Producer: Jack Laird. Cast: Dean Stockwell (Charlie), Sally Field (Irene).

*Northern Exposure* 5/7 'Rosebud' tx. 8 November 1993. Director: Michael Fresco. Writer: Barbara Hall. Producers: David Chase, Diane Frolov, Robin Green. Cast: Peter Bogdanovich (Himself), Graham Greene (Leonard).

*Northern Exposure* 5/11 'Baby Blues' tx. 3 January 1994. Director: Jim Charleston. Writer: Barbara Hall. Producers: David Chase, Diane Frolov, Robin Green. Cast: Donal Logue (Judd Bromell), Regina King (Mother Nature).

*Northern Exposure* 6/18 'Little Italy' tx. 15 March 1995. Director: Stephen Cragg. Writer: Jeff Melvoin. Producers: David Chase, Diane Frolov, Andrew Schneider. Cast: Paul Provenza (Dr. Phil Capra), Teri Polo (Michelle Capra), Richard Romanus (Lowell Grippio).

*NYPD Blue* 1/1 'Pilot' tx. 21 September 1993. Director: Gregory Hoblit. Writers: David Milch, Steven Bochco. Executive Producers: Steven Bochco, David Milch. Cast: David Caruso (John Kelly), Sherry Stringfield (Laura Michaels).

*NYPD Blue* 3/17 'Hollie and the Blowfish' tx. 26 March 1996. Director: David Guggenheim. Writers: George Acker, David Streever. Cast: Dennis Franz (Andy Sipowicz), Jimmy Smits (Bobby Simone), Giancarlo Esposito (Ferdinand Hollie).

*NYPD Blue* 1/15 'Steroid Roy' tx. 08 February 1994. Director: Felix Enriquez Alcala. Writer: Ann Biderman. Executive Producers: Steven Bochco, David Milch. Cast: David Caruso (John Kelly), Dennis Franz (Andy Sipowicz).

*Philco Television Playhouse* 1/28 'What Makes Sammy Run' tx. 10 April 1949. Writer: Budd Schulberg. Director: Ira Skutch. Producer: Fred Coe. Cast: Jose Ferrer (Sammy Glick), Philip Bourneuf (Al Manheim).

*Philco Television Playhouse* 5/13 'The Reluctant Citizen' tx. 08 February 1953. Writer: Paddy Chayefsky. Director: Delbert Mann. Producer: Fred Coe. Cast: Joseph Buloff (Mr. Kimmer), James Daly (Arthur).

*Philco Television Playhouse* 5/23 'Marty' tx. 24 May 1953. Writer: Paddy Chayefsky. Director: Delbert Mann. Producer: Fred Coe. Cast: Rod Steiger (Marty), Nancy Marchand (Clara).

*Philco Television Playhouse* 5/27 'The Big Deal' tx. 19 July 1953. Writer: Paddy Chayefsky. Director: Vincent J. Donahue. Producer: Fred Coe. Cast: David Opatoshu (Joe Manx), Joanne Loos (Mrs. Manx).

*Philco Television Playhouse* 5/32 'Holiday Song' tx. 14 September 1952. Writer: Paddy Chayefsky. Director: Gordon Duff. Producer: Fred Coe. Cast: Joseph Buloff (The Cantor), Herbert Berghof (Zucker).

*Philco Television Playhouse* 6/2 'The Bachelor Party' tx. 11 August 1953. Writer: Paddy Chayefsky. Director: Delbert Mann. Producers: Fred Coe/Gordon Duff. Cast: Kathleen Maguire (Helen), Eddie Albert (Charlie).

*Philco Television Playhouse* 6/6 'The Sixth Year' tx. 29 November 1953. Writer: Paddy Chayefsky. Director: Arthur Penn. Producer: Fred Coe. Cast: Kim Stanley (Daughter), Warren Stevens (Father).

*Philco Television Playhouse* 6/14 'The Mother' tx. 04 April 1954. Writer: Paddy Chayefsky. Director: Delbert Mann. Producer: Fred Coe. Cast: Cathleen Nesbitt (Mother), Maureen Stapleton (Daughter).

*Philco Television Playhouse* 7/1 'Middle of the Night' tx. 19 September 1954. Writer: Paddy Chayefsky. Director: Delbert Mann. Producer: Fred Coe/Gordon Duff. Cast: Eva Marie Saint (Betty), E.G. Marshall (Jerry).

*Playwrights '56* 1/1 'The Answer' tx. 04 October 1955. Writer: David Davidson. Director: Delbert Mann. Producer: Fred Coe. Cast: Paul Douglas (General Marcus Scott), Nina Foch (Mrs. Scott).

*Playwrights '56* 1/5 'Daisy, Daisy' tx. 22 November 1955. Writer: Sumner Locke Elliott. Director: Arthur Penn. Producer: Fred Coe. Cast: Tom Ewell (William Bingham), Jane Wyatt (Mrs. Bingham).

*Playwrights '56* 1/13 'Adam and Evening' tx. 13 March 1956. Writer: Arnold Schulman. Director: Arthur Penn. Producer: Fred Coe. Cast: John C. Becher (Mr. Salsbury), Sidney Armus (Mike).

*Producer's Showcase* 1/5 'Yellow Jack' tx. 01 January 1955. Writer: J.P. Miller. Producer: Fred Coe. Director: Delbert Mann. Cast: Raymond Massey (Stackpoole), Eva Marie Saint (Emily Webb).

*Producer's Showcase* 1/7 'Peter Pan' tx. 07 March 1955. Writer: Jerome Robbins. Producer: Fred Coe. Director: Clark Jones. Cast: Mary Martin (Peter Pan), Cyril Ritchard (Captain Hook).

*Producer's Showcase* 2/1 'Our Town' tx. 19 September 1955. Writer: David Shaw. Producer: Fred Coe. Director: Delbert Mann. Cast: Frank Sinatra (Himself-Host), Paul Newman (George Gibbs).

*The Rockford Files* 4/5 'The Dog and Pony Show' tx. 21 October 1977. Director: Reza Badiyi. Writer: David Chase. Producers: David Chase, Stephen J. Cannell, Meta Rosenberg. Cast: Mary Jo Flynn (Joanne Nail), George Loros (Anthony Gagglio), Walter Brooke (Agent Bill Simonds), Ed Lauter (Joseph Bloomberg).



*The Rockford Files* 5/3 'The Jersey Bounce' tx. 6 October 1978. Director: William Wiard. Writer: David Chase. Producers: David Chase, Stephen J. Cannell, Meta Rosenberg. Cast: James Garner (Jim Rockford), Greg Antonacci (Eugene Conigliaro), Luke Andreas (Arthur Nodzak), Sorrell Brooke (Wade G. Ward), Bo Hopkins (John Cooper).

*The Rockford Files* 5/17 'The Man Who Saw The Alligators' tx 10 February 1979. Director: Corey Allen. Writer: David Chase. Producers: David Chase, Juanita Bartlett, Chas Floyd Johnson. Cast: Noah Beery Jr. (Joseph Rockford), George Loros (Anthony Gagglio), Joey Aresco (Richie Gagglio), Peggy Santon (Ma Gagglio).

*The Shield* 3/11 'Strays' tx 15 May 2004. Director: David Mamet. Writer: Shawn Ryan, Glen Mazzara. Producers: Scott Brazil, Michael Chiklis. Cast: Michael Chiklis (Vic Mackey), Jay Karnes (Detective Wagenbach), Catherine Dent (Danni Sofer), Rebecca Pigeon (Joanna Faulks), Lionel Mark Smith (Candlin), Clark Gregg (William Faulks), Vicellous Shannon (Suspect).

*The Sopranos* 3/11 'Pine Barrens' tx 13 May 2001. Director: Steve Buscemi. Writer: Terence Winter. Producers: David Chase, Mitchell Burgess, Robin Green. Cast: James Gandolfini (Tony Soprano), Tony Sirico (Paulie Gaultieri), Michael Imperioli (Christopher Moltisanti), Vitali Baganov (Valery).

*Studio One* 6/26 'Thunder on Sycamore Street' tx. 15 March 1954. Writer: Reginald Rose. Director: Franklin J. Schaffner. Producer: Fred Coe. Cast: Lee Bergere (Arthur Hayes).

*The Twilight Zone* 1/23 'A World of Difference' tx. 11 March 1960. Writer: Richard Matheson. Director: Ted Post. Producer: Buck Houghton, Rod Serling. Cast: Howard Duff (Arthur Curtis).

*The Twilight Zone* 3/14 'Five Characters in Search of an Exit' tx. 22 December 1961. Writer: Rod Serling. Director: Lamont Johnson. Producer: Buck Houghton. Cast: William Windom (The Major), Murray Matheson (The Clown).

## FILMOGRAPHY

*Bad Boys*. Director: Michael Bay. Producer: Don Simpson/Jerry Bruckheimer Films, US, 1995. Cast: Will Smith (Mike Lowery).

*Blackmail*. Director: Alfred Hitchcock. Producer: British International Pictures, UK, 1929. Cast: Anny Ondra (Alice White).

*Charade*. Director: Stanley Donen. Producer: Universal, US, 1963. Cast: Cary Grant (Peter Joshua), Audrey Hepburn (Regina Lampert).

*Dead of Night*. Directors: Charles Crichton, Alberto Cavalcanti, Robert Hamer, Basil Dearden. Producer: Ealing Studios, UK, 1945. Cast: Michael Redgrave (Maxwell Frere).

*Double Indemnity*. Director: Billy Wilder. Producer: Paramount, US, 1944. Cast: Fred MacMurray (Walter Neff), Barbara Stanwyck (Phyllis Dietrichson).

*Fantastic Voyage*. Director: Richard Fleischer. Producer: 20<sup>th</sup> Century Fox, US, 1966. Cast: Donald Pleasance (Dr. Michaels).

*Fort Apache, The Bronx* [TV Movie]. Director: Daniel Petrie. Producer: Producers Circle, US, 1981. Cast: Paul Newman (Murphy).

*The French Connection*. Director: William Friedkin. Producer: 20<sup>th</sup> Century Fox, US, 1971. Cast: Gene Hackman (Popeye Doyle).

*The Godfather*. Director: Francis Coppola. Producer: Paramount, US, 1972. Writers: Francis Coppola, Mario Puzo. Cast: Marlon Brando (Vito Corleone), Al Pacino (Michael Corleone).

*Heist*. Director: David Mamet. Producer: Morgan Creek Pictures/Franchise Pictures, US, 2001. Writer: David Mamet. Cast: Gene Hackman (Joe Moore), Rebecca Pidgeon (Fran Moore).

*House of Games*. Director: David Mamet. Producer: Filmhaus, US, 1987. Writers: David Mamet, Jonathan Katz. Cast: Lindsay Crouse (Dr. Margaret Ford), Joe Mantegna (Mike).

*The Magnificent Ambersons*. Director: Orson Welles. Producer: Mercury/RKO Radio Pictures, US, 1942. Writer: Orson Welles. Cast: Joseph Cotton (Eugene Amberson).

*Midnight Cowboy*. Director: John Schlesinger. Producer: Florin Productions/Jerome Hellman Productions, US, 1969. Writer: Waldo Salt. Cast: Jon Voight (Joe Buck), Dustin Hoffman (Ratso Rizzo).

*Mildred Pierce*. Director: Michael Curtiz. Producer: Warner Brothers, US, 1945. Cast: Joan Crawford (Mildred Pierce).

*Murder!*. Director: Alfred Hitchcock. Producer: British International Pictures, UK, 1930. Cast: Herbert Marshall (Sir John Menier).

*Network*. Director: Sidney Lumet. Writer: Paddy Chayefsky. Producer: MGM/United Artists, US, 1976. Cast: Peter Finch (Howard Beale), Faye Dunaway.

*Phantom Lady*. Director: Robert Siodmak. Writer/Producer: Joan Harrison. Producer: Universal, US, 1944.

*Pirates of the Caribbean*. Director: Gore Verbinski. Producer: Jerry Bruckheimer Films, US, 2003. Cast: Johnny Depp (Captain Jack Sparrow).

*Planet of the Apes*. Director: Franklin J. Schaffner. Producer: 20<sup>th</sup> Century Fox, US, 1968. Cast: Charlton Heston (Taylor).

*The Postman Always Rings Twice*. Director: Tay Garnett. Producer: MGM, US, 1946. Cast: John Garfield (Frank Chambers), Lana Turner (Cora Smith).

*Psycho*. Director: Alfred Hitchcock. Producer: Universal, US, 1960. Cast: Anthony Perkins (Norman Bates), Janet Leigh (Marion Crane).

*Rear Window*. Director: Alfred Hitchcock. Producer: Paramount, US, 1954. Cast: James Stewart (L.B. Jeffries).

*Reservoir Dogs*. Director: Quentin Tarantino. Producer: Live Entertainment/Dog Eat Dog Productions, US, 1992. Writers: Quentin Tarantino, Roger Avary. Cast: Harvey Keitel (Mr. White), Tim Roth (Mr. Orange).

*Rod Serling: Submitted For Your Approval*. Director/Writer: Paul Giorgi. Producer: Sixth Dimension, US, 2000.

*Rope*. Director: Alfred Hitchcock. Producer: Warner Brothers, US, 1948. Cast: James Stewart (Rupert Cadell), John Dall (Brandon Shaw), Farley Granger (Phillip Morgan).

*The Searchers*. Director: John Ford. Producer: Warner Brothers, US, 1956. Cast: John Wayne (Ethan Edwards).

*Seven Days in May*. Director: John Frankenheimer. Producer: Seven Arts, US, 1964. Cast: Burt Lancaster (General Scott).

*The Spanish Prisoner*. Director: David Mamet. Producer: Magnolia Films/Sweetland Films, US, 1997. Writer: David Mamet. Cast: Campbell Scott (Joseph Ross).

*Strangers on a Train*. Director: Alfred Hitchcock. Producer: Warner Brothers, US, 1951. Cast: Farley Granger (Guy Haines), Robert Walker (Bruno Anthony).

*Tales of Terror*. Director: Roger Corman. Producer: American International Pictures, USA, 1962. Writer: Richard Matheson. Stories: Edgar Allen Poe.

*The 39 Steps*. Director: Alfred Hitchcock. Producer: Gaumont, UK, 1935. Cast: Robert Donat (Richard Hannay), John Laurie (John).

*To Have and Have Not*. Director: Howard Hawks. Producer: Warner Brothers, US, 1944. Cast: Humphrey Bogart, Lauren Bacall.

*Top Gun*. Director: Tony Scott. Producer: Paramount Pictures, US, 1986. Cast: Tom Cruise (Maverick).

*Vertigo*. Director: Alfred Hitchcock. Producer: Paramount, US, 1959. Cast: James Stewart (Scottie Ferguson), Kim Novak (Madeline Ester).

## **RADIOGRAPHY**

*Lux Radio Theater*, US, NBC/CBS, 1934-1955. Writers: George Wells, Sanford Barnett. Directors: Anthony Stanford, Frank Woodruff. Host: Cecil B DeMille.

## **DISCOGRAPHY**

### **ALBUMS**

The Beatles, *The White Album*, Apple Records, 1968.

Nick Cave and The Bad Seeds, *Dig Lazarus Dig*, Mute Records, 2008.

### **SONGS**

The Beatles, 'Blackbird', *The White Album*, Apple Records, 1968, Track 10.

Nick Cave and The Bad Seeds, 'We Call upon the Author', *Dig Lazarus Dig*, Mute Records, 2008, Track 4.

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